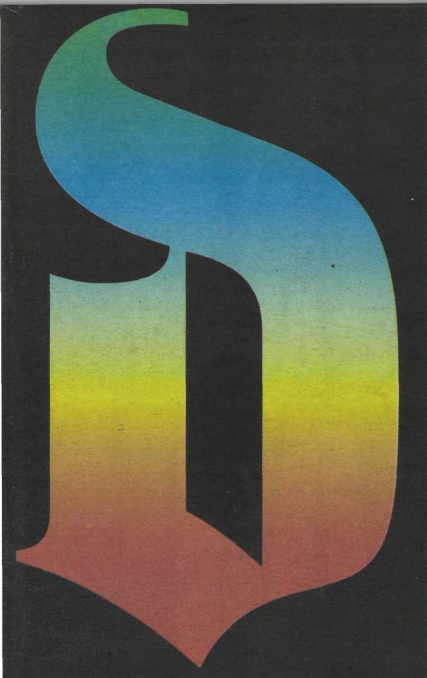




DISORDER

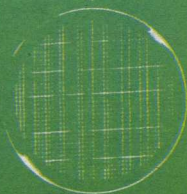
NCRC

SPECIAL ISSUE!

07
june



NCRC 2007
11-16 June, Vancouver



RADIO-ACTIVITY

FREE



NCRC 2007
Calendar
Inside!!!



Mon Tue Wed Thu Fri Sat **Sun**

SUNDAY REGGAE

// LIVE REGGAE EVERY SUNDAY //

ALSO WITH DJ MATTY C

Live Reggae, Ska and Feelgood Classics w/ Retrofit

\$6.50 DOUBLE HIGHBALLS

Sun

Republic
958 Granville St

Open til 3AM
7 nights a week
dhmbars.ca

Editor
MIKE "SPIKE" CHILTON
Art Director
COLE JOHNSTON
Production Manager
COLE JOHNSTON
Copy Editors
MIKE CHILTON
BROCK THIESSEN
CHEYANNE TURIONS
Ad Manager
CATHERINE RANA
Under Review Editor
CHEYANNE TURIONS
Datebook Editor
MIKE CHILTON
RIA Editor
MIKE CHILTON
(FOR DANNY MCCASH)
Layout & Design
COLE JOHNSTON &
MIKE CHILTON
NCRS Schedule Layout
COLE JOHNSTON

Contributors
ALISON BENJAMIN
JAMIE BENNETT
MEG BOURNE
CHAUNCEY CARR
MIKE CHILTON
CAMERON CURTIS
PYRA DRACULA
SARAH FISCHER
ARTHUR KUMINS
NICK LEWIS
GREG McMULLEN
CHRISTIAN MARTINS
QUINN OMORI
JOHN PARK
JACK PRUS
BROCK THIESSEN
JACKIE WONG
FADRAIC WATSON
LILLIAN YANG

Photo & Illustration
MEG BOURNE
MELANIE COLES
BENJAMINO CRUZ
VALENTINE HO
COLE JOHNSTON
EMILY KHONG
MATT MCGALE
SHAWN MAXEY
JANICE MILNERWOOD
LEIGH RIGHTON

Program Guide
BRYCE DUNN
Charts
LUKE MEAT
Distribution
FRANK RUMBLESTONE
US Distribution
CATHERINE RANA
CITR Station Manager
LYDIA MASEMOLA
Publisher
STUDENT RADIO SOCIETY
OF UBC

Regulars

The Gentle Art of Editing	3
Riff Raff	4
Bryce Dunn	
Techs and the City	5
Emma Myers	
Copyright!	6
Greg McMullen	
Inkstds	6
Robin McConnell	
Vancouver Special Duplex	14
Music Waste '07 preview / Capade	
Datebook Calendar	16
Pavadin' the sidewalk for good gigs...	
Real Live Action	22
Under Review	24
CITR Charts	29
The Dopest Hits of April 2007	
Program Guide	30

Features

Fake Shark - Real Zombie!

Vancouver shock rockers signed to a Japanese label and played the Astoria in the UK, so why did they follow it up by playing unplugged in front of a bunch of bloody kids? ➡ 8

NCRS Workshop Highlights

COVER — Alison Benjamin, co-ordinator of the 26th annual NCRS, walks you through this year's 'not to be missed' conference workshops. ➡ 12

Special NCRS Schedule

The full workshop and events schedule for the 26th annual NCRS conference, co-hosted by the good folks at CITR. This guide is stuck right in the middle for your enjoyment. ➡ 17

Memphis

Torquill Campbell and Chris Dumont distill the influences of their opposing coastal hometowns and use it to create music for lovers (and to buck the system). ➡ 20

During my brief time at *Discorder*, I have learned so much about CITR and its history. Like, did you know that CITR is its 70th year of existence as the UBC Radio Society, the campus club that the station has run under the auspices of since its very beginnings? Or did you know that CITR was the first Vancouver radio station to have a presence on the internet in 1994, with an email address and Gopher site? Or that this year also marks CITR's 25th year on the FM dial, the same amount of time *Discorder* has been bringing you cutting-edge music and arts stories.

But all those interesting factoids don't measure up to the most important thing to know about CITR: we are hosting the 26th annual National Campus Community Radio Conference (NCRS), June 11 to 16. That week, talent from NCRS stations from across the country will converge on Vancouver to take part in workshops and to take in gigs. Along with our friends at Co-op Radio and CJSE, the SFU campus-community station, we will be hosting the workshops at SFU Harbour Centre and here at the CITR studios on a wide range of topics for people who are, or want to be, involved in radio. There will also be a slate of awesome NCRS gigs that week at The Railway, Shine, The ANZA and The Ukrainian Hall, with such stellar local bands as The Evaporators (featuring our own Nardvuar The Human Serviette), The Transmitters (featuring our own Bryce Dunn), The Choir Practice (featuring our own Ska-T), No Luck Club, Pendomoja, Great Aunt Ida, Stinkmint and The Pack, among many others.

In observance of CITR co-hosting this year's NCRS, a good deal of June's issue will

be dedicated to what to see and do during the conference. Alison Benjamin, the NCRS Co-ordinator and CITR President, highlights many of the workshops you can take part in, starting on page 12. We have also published the full NCRS schedule in the centre spread, so you can plan what you want to take part in at the conference. Be sure to attend the "Developing Publications" workshop at the CITR studios on Friday, June 15. At that workshop, panelists Tom Harrison of *The Province* (and CITR alumni), Johanna Henderson of *Renegade Radio* (the new program guide of our sister station, CFUV, my old hangout back when I attended UVic), and yours truly will talk about how campus-community radio stations can develop their own publications, or work in conjunction with existing publications, to promote their stations—and the challenges to accomplishing this.

But no big event, such as this one, can be successfully executed without lots of help. That is why we're still looking for volunteers to help us pull off this year's NCRS. We are looking for billet hosts, meal servers, drivers, workshop hosts and registration volunteers. To thank those who offer their help, CITR will offer NCRS passes to those who work a minimum of three shifts or who billet a delegate for the week. For information on how to become an NCRS volunteer and to download a volunteer or billet form, go to: <http://citr.ca/conference/volunteers.html>.

This is the first NCRS that CITR has hosted since 1994, so get out there and enjoy it!

Mike Chilton
Editor

Presented by

Benefiting

FREE THE FUZZ VANCOUVER

When: Friday June 8 - Sunday June 10

Where: Vancouver Art Gallery

What: Come support members of the Vancouver Police Department as they camp high above the Art Gallery for a full weekend, all in support of the Law Enforcement Torch Run for Special Olympics BC!

FOR MORE INFORMATION, VISIT

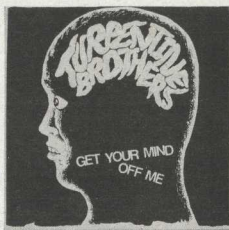
WWW.BCTORCHRUN.CA



COVER ART BY COLE JOHNSTON

©DiSCORDER 2007 by the Student Radio Society of the University of British Columbia. All rights reserved. Circulation 8,000. Subscriptions, payable in advance, to Canadian residents are \$15 for one year, to residents of the USA are \$15 US; \$24 CDN elsewhere. Single copies are \$2 (to cover postage). Please make cheques or money orders payable to Discorder Magazine. DEADLINES: Copy deadline for the July issue is June 17th. Ad space is available until June 22nd and can be booked by calling 604.822.3017 ext 3 or emailing discorder.advertising@gmail.com. Our rates are available upon request. Discorder is not responsible for loss, damage, or any other injury to unsolicited manuscripts, unsolicited artwork (including but not limited to drawings, photographs, and transparencies), or any other unsolicited material. Send words to editor.discorder@gmail.com and art to art.discorder@gmail.com. Material can be submitted on disc or hard copy or via mail. From UBC to Langley and Squamish to Bellingham, CITR can be heard at 101.9 FM as well as through all major cable systems in the Lower Mainland, except Shaw in White Rock. Call the CITR DJ line at 822.2487, our office at 822.3017, or our news and sports line at 822.3017 ext. 2. Fax us at 822.9364, e-mail us at: citrmgr@mail.ams.ubc.ca, visit our web site at www.citr.ca or just pick up a goldilocks pen and write #233-6138 SUB Blvd., Vancouver, BC, V6T 1Z1, CANADA.

by
BRYCE
DUNN



Hello, music lovers! We kick off this column with a spirited "1-2!" from Boston garage group **The Turpentine Brothers**, and a recent single that finds our threesome aping a little bit of **The Reigning Sound**'s style (circa *Too Much Guitar*) on "Get Your Mind Off Me," a blazing guitar/organ/drum maelstrom. The flipside, "Not Your Fashion," ups the punk quotient a bit, but doesn't downplay the rockin' bursts of keyboard that punctuate the mix; check out their full-length on Alive Records for more bass-less boogie from these Bostonians! (Alien Snatch Records, www.aliensnatch.com).

From Anaheim, California comes **Thee Makeout Party!**, whose bouncy brand of power-pop is reminiscent of **The Raspberries** or **The Plimsouls**. The sun, sand and surf of home seems to be a perfect complement to the tunes crafted here: "Wreckless Epic" and "It's All Right!" contain generous amounts of shimmering guitar, peppy vocals and memories of junior high 'spin-the-bottle' sessions. Catch them live, when they open for the legendary **Nikki Corvette** on June 25, at Pub 340—your summer wouldn't be complete without it! (Kapow Records, P.O. Box 29597 Los Angeles CA USA 90029 www.kapowrecords.com).

To Sweden we go for **The Mainliners** and their newest seven-inch slab. I was impressed enough by their full-length on Get Hip Records that I snatched up this impressive-looking (judging by the cover, anyway) follow-up. Once the needle hit, I knew I was in for another awesome dose of modern garage R'n'B. While some bands struggle with this combination, and end up either too campy or confused, The Mainliners channel the ghosts of bands past (like **The Chocolate Watchband** on "Lucy's Fur"), while staying on course with their contemporaries—like **The Maharajas** or **Caesars** on "Round 5"—and making it seem effortless. This one may be tough to track down, so start with the aforementioned *Bring On The Sweet Life* LP on Get Hip and see what you think... (Human Bretzel Records, www.humanbretzel.com).

We finish with another Swedish outfit, this one cut from a different musical cloth. **Nited** fashion their debut EP with the flawless execution of six songs of straight-to-the-point punk rock, all sung in Swedish. So, unless you've got a translator, you're out of luck in the lyrics department. However, what translates the easiest is the music. From the **Circle Jerks** "Red Tape"-inspired "Panikattack på buss 316," to the shout-along **Naked Raygun**-style chorus of "Stang ab TV4," it shows these guys are well educated in punk rock history. You could learn a thing or two from these guys, trust me... (Deranged Records, www.derangedrecords.com).

Done like dinner, we'll see you next month! **D**

Dear *Discorder* readers:

In my haste to get my first issue of *Discorder* out on the streets last month, I committed the cardinal mistake of exercising too much editorial licence over my writers' pieces. In so doing, I changed the intention of some of those writers' words. I committed a disservice to those authors and to those they wrote about, not to mention to you, the faithful *Discorder* reader. I apologize for any consternation these uncommunicated changes caused, and I have taken every measure to ensure it does not happen again. Please go to the *Discorder* website (<http://discorder.ca>) to see the stories as they should have been printed. My personal apologies go to c. turlions, Juliann Wilding, Julianne Claire and Allan MacInnis, and anyone else who may have been affected. I hope this error in judgement will not affect my relationship with *Discorder*'s talented contributors or its readers.

- Mike Chilton, editor.

iCoke.ca **100% 100% CONCERTS** **BUY TICKETS AT hob.ca**

FRIDAY JUNE 15

the Pipettes
Smooch
(Member today)

O.A.R.
SUMMER TOUR
SPECIAL GUEST
JEREMY FISHER
JUNE 21
COMMODORE BALLROOM

THE WHITE STRIPES
WITH SPECIAL GUESTS
ICKY THUMP IS STORES ON 19 07
JUNE 24 - DEER LAKE PARK, BURNABY
GENERAL ADMISSION - TEEN GET OUT (18+ ONLY)
TICKETS AVAILABLE AT HOBBY LOBBY AND HOBBY
www.deerlakepark.org

JULY 2

AMCS LEE
IN CONCERT
TICKETS: \$10 AT BUREAU AND HIGH LIFE
COMMODORE BALLROOM

JULY 23 **LIVE IN CONCERT**

DOLORES O'RIORDAN
THE VOICE OF THE CRANBERRIES
Jesse Vargen
Performing live with the band
TICKETS: \$10 AT BUREAU AND HIGH LIFE
COMMODORE BALLROOM

FRIDAY JULY 13

POPE
TICKETS: \$10 AT BUREAU AND HIGH LIFE
COMMODORE BALLROOM

RUFUS WAINWRIGHT AND BAND
SPECIAL GUEST SARAH SLEAN
SATURDAY JULY 28
THE CENTRE FOR PERFORMING ARTS
TICKETS: \$10 AT BUREAU AND HIGH LIFE

UPCOMING SHOWS
MONDAY: CHARLIE
TUESDAY: BILLY DODD
WEDNESDAY: JEFF
THURSDAY: JEFF
FRIDAY: JEFF
SATURDAY: JEFF
SUNDAY: JEFF

PITCO **PERSONAL TICKETS 000000** **AT HOBBY LOBBY** **OR** **ticketmaster** **604-280-4444** **(PITCO)**



illustration by matthew megale

FIGHT COPYRIGHT

by GREG
McMULLEN

CREATIVE COMMONS MEANS FREE CULTURE FOR THE PEOPLE, BY THE PEOPLE
—AND YOU CAN STILL GET PAID.

techs and the City

by
Emma Myers

ipod shuffle: a dangerous source of embarrassment?

If the purpose of the iPod is to enable us to hand pick the songs we like and discard those we don't, then why do we all have songs on our iPods that we are profoundly embarrassed by? Because having such songs seems inevitable, the shuffle feature on the iPod has become a dangerous force capable of exposing unknown sides of its owner.

Musical taste has become somewhat of a defining feature of various personality archetypes: the punk rocker, the ghetto-fabulous gangster, the indie individual, the folk hippie or the new age yogi. So when someone puts their iPod on shuffle and a song comes on that is inconsistent with the image they have created for themselves—thinking others have noticed this—they feel utterly exposed and embarrassed. It is essentially a case of cognitive dissonance: the more a person feels the song contradicts their persona, the more embarrassed they become by it.

Even though we may deny it, we can't help but judge people by the type of music they listen to simply because we see music taste as such a clear window into personality. Despite such strong convictions that a person's music collection is all-revealing, we all have 'embarrassing' songs on our iPods for a variety of reasons that may have nothing to do with our overall musical convictions. For example, even if we absolutely abhor rap music, we might need to hear about Fergie's 'humps' to go that extra mile at the gym. Similarly, although we may pride ourselves on our high standards of meaningful lyrics, we might not be able to escape the latest lyrically mortifying, but undeniably catchy, Avril Lavigne or Gwen Stefani song from constantly playing in our heads. Perhaps a certain song reminds us of a thrilling moment at our high school dance. Even if we realize, in retrospect, that we have romanticized the event completely out of proportion, we nevertheless still enjoy the nostalgic rush the song induces. Maybe a song, no matter how horrible, reminds us of a particular summer when it was played almost oppressively on the radio, and hearing it again allows us to relive our blissful youth.

It is because of these strong associations we have with certain songs that make music so incredibly personal. As a result, we feel like our souls are being put on trial and exposed to judgment when our iPods are publicly played on shuffle. Before the advent of the iPod, our music collections were, in some sense, more private; we could send our 'embarrassing' songs into exile by placing them on separate CDs or cassette tapes labelled 'work out' or 'Summer 1997', choosing to listen to them in private when the mood should strike us. True, we can now do the same thing with playlists, but this cannot prevent a song from revealing itself when the iPod is put on shuffle.

We all like songs that we may be embarrassed to admit to. The truth is nobody sits neatly into any one musical category, or its corresponding personality stereotype. Who said there was anything wrong with being eclectic? We shouldn't have to justify why we like a particular song. The bottom line is that we like it, and this in itself is all the justification we need.

Current copyright laws are really good at two things: creating profit for copyright holders and preventing use by people who don't hold copyright. They're not so good when sharing and collaborating are the goals. That up-and-coming Vancouver indie band would likely benefit from a great remix of one of their songs by a DJ in Montreal or New York, but chances are they're not talking to one another. The DJ could go ahead and do her remix and post it online, but the band might be upset. They could talk back and forth to try to come up with an agreement, but, like so many cool ideas, might go nowhere because of the heaps of organization required before the fun part can happen. The Creative Commons organization hopes to solve this all-too-common problem.

If you have ever made anything original, you're a copyright holder. The song you put together in Garageband and uploaded to MySpace; the photos you put up on Flickr; and the poems you keep in the journal in the bottom of your messenger bag are all copyrighted works belonging just to you. Under our current law, the very act of creating something means you own the copyright to it, and, outside of a few exceptions for fair use and parody, no one can use it without asking your permission.

This is all well and good if you want to keep your work to yourself, but what if someone wants to remix your song, use your photo on the cover of their zine, or publish your poem in a cool new anthology? Under copyright laws, they would need to track you down and ask permission first. This can be hard enough on its own—in many cases, no one knows who owns the copyright to a given work—but if they appear down the road asking for money, you could still be in violation. Once you do find the copyright holder, you've got to nail down an agreement. At best, it can be a quick chat, but it can also develop into complicated contract negotiations for rights.

Enter the Creative Commons license. These licenses are designed to let someone know exactly what the copyright holder will let you do with their work, and what you have to do in return. For example, a photographer could say that you can modify and use her work freely for non-commercial purposes, as long as you attribute the photo to her. The copyright holder could also insist that work you do with the photo be licensed under the same Creative Commons, allowing other people build upon your work.

It's easy to see how this system would benefit our Montreal DJ and our Vancouver indie band. They may never have talked, but if the band licenses their work under Creative Commons, the DJ knows she can remix the song and what she can do with the finished track.

Better yet, there is a large (and still growing) community of creative people using the Creative Commons to promote and distribute their work. From the base Creative Commons website, you can search for still images, video and sound, all available under various combinations of the licensing agreement. Other websites are building in Creative Commons functionality as well, making it easy to find

works available for the requirements of your project.

It's not just indie acts taking advantage of the Commons, either. Last year, *Wired Magazine* released a CD full of songs available under the Creative Commons, filled with music from artists like the Beastie Boys, Spoon and Le Tigre. While most are for non-commercial work, some of these artists even let you use samples from their work in your own commercial products. The entire CD is legally downloadable for free from the Creative Commons website, and you're actually encouraged to share it with your friends.

More recently, DJ Vadim held a remix contest through Creative Commons music site, <http://www.ccmixter.org>, the winner being included as a B-side on Vadim's next single. Vadim made vocals and instrumental loops from his single 'Kill Kill Kill' available under a Creative Commons license, asking remixers from around the world to try their hand at creating a new version. The Vadim contest is a terrific example of the power of the Creative Commons: established artists working with huge numbers of up-and-comers, to the benefit of both and to the music community as a whole.

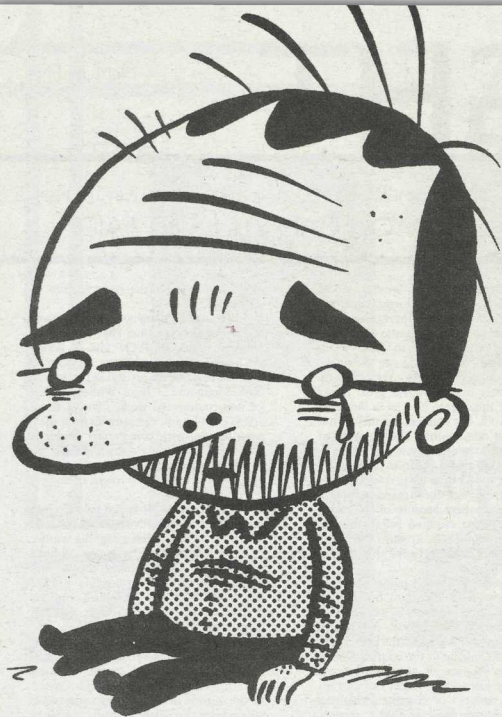
For all its misuse today, copyright has done some great things for our culture. It has protected the livelihood of writers, artists and musicians, allowing them to focus their efforts on creating new wonders for us full time. Though today copyright is more often used to enforce monopolistic practices of investors—rather than to protect the ownership of creators and artists—the basic concept of allowing people to reap the benefits of their creative work is still sound. Creative Commons extends the usefulness of copyright to the average person, making it easy to understand and providing legal use of the work of others.

For more information on the Creative Commons, visit <http://www.creativecommons.org>. To open your Flickr photos to the Commons, visit <http://www.flickr.com/accounts/prefs/license/> to select a Creative Commons license that meets your needs.

Copyright! Update:

In April's Copyright!, I discussed the accusations from Hollywood that Canada has become home to nefarious camcorder movie pirates. The pressure from Hollywood lobbyists to make camcording in theatres illegal is still building. Warner Brothers cancelled all advance screenings of *Spider-Man 3* in Canada, claiming pirates in Canada would distribute it worldwide. In response, the Minister of Justice is promising to introduce legislation this spring to deal with the issue. If you don't want movie studios setting the legislative agenda in Canada, write your Member of Parliament and the Attorney General of Canada:

The Honourable Robert Douglas Nicholson
Minister of Justice and Attorney General of Canada
284 Wellington Street
Ottawa, Ontario K1A 0H8



Textually Active

by
PÁDRAIG WATSON

*Perfect From Now On:
How Indie Rock Saved My Life*

The subtitle of John Sellers's memoir, tracking the author's life through his musical tastes, suggests that Sellers will somehow explain how a genre of music saved his life. It is hardly pragmatic for any genre of music to rescue an individual from purgatory, however Sellers doesn't even endeavour to show how it could. All Sellers actually does is explain how Indie Rock allowed him to avoid persecution from his peers because of his musical taste. At times, Sellers even presents himself as a poser in the world he is embracing.

This book confronts the issue of what exactly falls under the classification Indie Rock. The decisions Sellers makes regarding what falls under this umbrella are broad, and have the potential to alienate some readers immediately. After setting the stage, Sellers seems poised to discuss an array of music in an interesting context. However, his thoughts are either far from eye-opening, or get lost in his plethora of footnotes. Sellers even mentions that his lengthy annotations are an homage that fails to attain the calibre of the original. Sellers doesn't discuss that many bands, and doesn't discuss the origin of Indie Rock, or the rise of bands that embody the genre. Sellers does reference the word count he needs to reach and states that his book barely gets to it. This book is mostly a fan-boy tale of adoration for one band, Guided By Voices, and even that tale only really presents one interesting aspect of Indie Rock: the seclusion that some artists prefer to fame. The book concludes with a series of lists and a poorly thought out section of 'verdicts' on bands. *Perfect From Now On* reads as though it is a rushed enterprise attempting to capitalize on the current prosperity of a genre, and is not the cultural account the genre deserves.

INKSTUDS

by
ROBIN McCONNELL

Misery Loves Comedy
Fantagraphics Books
by Ivan Brunetti

Ivan Brunetti has gone from being a self-hating, nihilistic cartoonist, to excelling in the fine world of comix by crafting some of the most interesting stories in the business today. In *Misery Loves Comedy*, Ivan guides the reader through his early struggles with comix, to his more recent grounded efforts. By 'struggles,' I mean the story he tells and the personal problems he deals with. Reading an early comic by Brunetti is like looking deep into the soul of an artist trying his hardest to expel his dark personal demons.

In the introduction to the collection, Brunetti's therapist provides an enlightening look into the mind of the artist and his challenges with the creative process. She shows us Brunetti wrought with anguish over being unable to produce to his fullest capabilities. Brunetti finds solace in his craft, but is disgusted with himself for his faulty output. Over the last 12 years, Ivan has produced four issues of his series, *Schizo*, three of which are collected in the Fantagraphics collection *Misery Loves Comedy*, along with an ephemera of bonus material culled over the years before the series from a variety of publications lucky enough to include Brunetti in their pools of contributors.

The first issue of *Schizo* introduces us to a five-headed beast on the cover, depicting Brunetti in his various moods and incarnations, meticulously drawn to show the depths of his artistic ability and the extremes of his self-loathing. Brunetti depicts himself as Charlie Brown, riddled with childhood anguish from endless taunting at the hands of his peers—not to mention disgust from his off-panel mother—reiterating Brunetti's self-deprecation. Throughout, Brunetti makes a nice use of a variety of art styles. In another story, he chooses a more realistic, less cartoony style to discuss his obsession with the opposite sex, including a crush on Liz, a close friend of his wife's. The charm of this story is his extreme honesty. While some people get very quickly offended by his work, he is just utilizing his form to show who he really is.

He balances the rifts of depressing monologue with some incredibly funny comic strip parodies. He really shines as a comedic writer, combining both the ridiculous and the offensive into one awesome package. Delight in glee with such great strips as "Ms. Ann Thorpe," "Pontiff in his Pants," "Mass Murders are Pretty Cool" and a whole cadre of titles that the willing reader must investigate for themselves. When asked about the strips, Brunetti replies that he is sometimes disgusted with himself for the type of stuff that he is able to come up with. He sent out the first issue to a number of creators which he looked up to and respected. The replies, for better or worse, are included in the second issue. Some highlights include Robert Crumb suggesting the use of Prozac, Chris Ware reassuring Brunetti that he isn't such a horrible person and that he has commonalities with Brunetti's feelings. Ware also applauds Brunetti for being able to share such personal feelings. My favourite reply is from David Mazzucchelli, who suggests that Brunetti can't be all that bad if he is a fan of *Hell Kitty*.



BONUS GAG STRIP



continued on next page



2007 National Campus & Community Radio Conference CONCERT SERIES

HIP HOP NITE / TUESDAY JUNE 12 / SHINE NITE CLUB / TIX \$7 / DOORS @ 8:30
NO LUCK CLUB + DJs AVI SHACK, RICO UNO, & KNOWONE

ALL GRRRLS NITE / WEDNESDAY JUNE 13 / THE RAILWAY CLUB / TIX \$7 / DOORS @ 8:00
GREAT AUNT IDA, STINKMITT & THE PACK

WORLD BEAT NITE / THURSDAY JUNE 14 / THE ANZA CLUB / TIX \$7 / DOORS @ 8:00
PENDOMOJA, SANTA LUCIA, EZEADI + GUESTS

AWARDS NITE / FRIDAY JUNE 15 / UKRAINIAN CULTURAL CENTRE / TIX \$8 / DOORS @ 9:30
THE EVAPORATORS, THE CHOIR PRACTICE & CHRISARIFFIC

INDIE ROCK NITE / SATURDAY JUNE 15 / THE RAILWAY CLUB / TIX \$7 / DOORS @ 8:00
THE TRANZMITORS, THE SICKFITS, & THE B-LINES

TIX @ ZULU, BEAT STREET, HIGHLIFE, RED CAT & SCRATCH
& CITR 604.822.1242 www.citr.ca/conference

The second issue in the collection continues the steady decline into madness as Brunetti has a confrontational conversation with Jesus that degrades into a full-page rant by Jesus about being disgusted with society as a whole—with the little heads of Brunetti and Jesus at the bottom of the page. Brunetti's wife is included as a writer, to reply to the concerns of Readers about their relationship, and to respond to Brunetti's crush on Liz. His wife finds it comforting and illuminating that he is able to be so open about what he is thinking, and does not bottle it up—leaving him filled with more to anguish over.

The third, and last, issue of the collection is where Brunetti really starts to take a stride similar to that of the artist he is now. He discards the busy, neurotic artwork of his earlier releases for a more minimal Schulz-influenced style. In *Schizo*, we are greeted with a more subdued Brunetti, and instead of being filled with a rancorous amount of piss and vinegar, he is more comfortable with who he is. But don't be mistaken, Brunetti still has the great ability to say what many people are only thinking, for better or worse, in order to illustrate a story of workplace frustrations that make *Office Space* seem like a cakewalk.

I hope my review doesn't dissuade someone from reading his work. While it may be offensive and filled with questionably tasteless material, Ivan has created an entertaining tome that explores a mind's struggle at its core. Since the material that appears in this collection was initially released, Brunetti's work has gone through a dramatic transformation. For *Schizo* #4, Brunetti released a massive tabloid-sized comic of character explorations consisting of one- or two-page stories. Instead of focusing primarily on himself, Brunetti turns to figures in history who share similar lives and interests with him. These include a biography on painter Mondrian, the tragic story of silent film diva Louise Brooks, some interesting insights on chanteuse Françoise Hardy, and many more.

After struggling with his art to find a style that best captures his newly-refined storytelling, Brunetti has switched to a more minimalist style. It's like each brushstroke has a use. Brunetti has perfected his storytelling by not wasting a single line, which makes him one of the most important creators in comic today. Ivan Brunetti's status as a storyteller has propelled him to the point that Yale University Press released an excellent anthology, edited by Brunetti, collecting the best in alternative and underground—also making it a must-own compendium for any comic reader. **D**

THEY
SHOOT
HORSES
DONT
THEY?

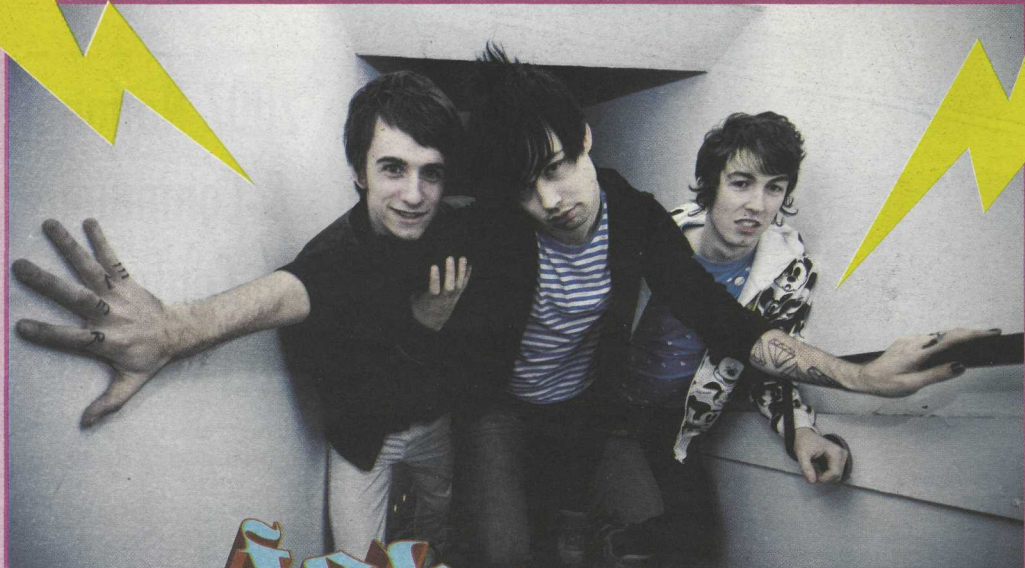
THEY SHOOT HORSES DONT THEY
Pickup Sticks

A New CD
WRS469 CD



KILL
ROCK
killrockstars.com

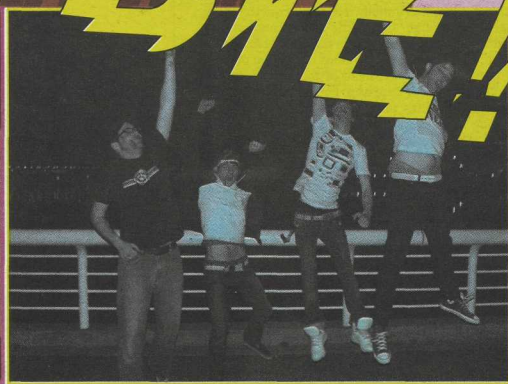
photo: leigh reidman



Mad Mannequin.Com

fake shark REAL ZOMBIE!

by
Sarah
Fischer



8 June 2007

photo: meg bourne

photo: meg bourne

SHOCKING PARENTS EVERYWHERE!

On Halloween of 2006, a small crowd of people clad in various costumes and a lot of fake blood, gathered in the small venue known as Video In Studios after it was told to shut down for the night. Minutes earlier, just before the main act was supposed to take the stage, firemen entered claiming there was a problem and we all had to leave. Some did as they were told, but the rest of us noticed the quiet commotion being caused by the members of our headlining band, Fake Shark – Real Zombie! After what seemed like too long, they took the stage, even though they had no power, which meant no microphones and no guitar amps. The set was acoustic—well, sort of—and although it sounded like clanging, crashing and scratching, everyone danced wildly. Right in the middle of the set, vocalist Kevin Maher stripped down out of his drag, climbed atop an amp and instantly fell off onto their drummer, Malcolm Holt; it sent the entire set and the boys straight to the floor in a mess of limbs and drumskins. This ended the show.

Fake Shark – Real Zombie! is known throughout the local scene for their stage antics, their wild music and for Maher taunting the audience. I asked him about a particular quote in a recent issue of *Nerve Magazine*, in which he was caught saying, "Jesus would be a good fuck," at a show. "The issue came up because the audience looked like they needed a right shock," laughed Maher. "I also figured it would be a good way to get the parents out of the venue, so I could do what I wished with their children." Maher always manages to get the audience's panties in a twist at least once a show. No matter what you thought of their set—if you thought it was the most insulting, schizophrenic thing you had ever endured, or if you loved every moment of it—you will never forget them.

It seems strange the Vancouver natives are still only locally successful in Canada and the States, considering their new album, *Zebra! Zebra!*, is available at HMV not only here, but also in more foreign lands such as Japan. Their career really took off when they were touring with the now disbanded Test Icicles in the UK last summer. "The UK is cool," said Maher on their taste of recent international success, "our album is only available there by import, but it's been selling well at shows on this tour."

Shortly after they returned, while they were still considered fresh blood in England, Japanese label Vinyl Junkie Records picked them up after discovering them

on MySpace. When they received news there were life-sized cardboard cut-outs of them standing around over in Japan, they were shocked. "That literally knocked my socks on my ass," said Maher in disbelief.

It seems everything is happening so fast for FSRZ. Before they left for their current tour, they played two big shows here in Vancouver: one with MSI last summer and one recently with the Klaxons. "When we get back this time, we will be playing the Plaza, for a *Nerve Showcase*, and it's about the size of most of the venues we've been playing on our headlining UK tour. The biggest we've ever played was with Test Icicles, at the legendary Astoria in London."

The band has two main objectives, and that is to enjoy themselves, and for the audience to do so as well. "We want people to have fun at our shows," said Maher. "People need to dance, and there aren't many bands out there right now that allow you to do that." It's true, the scene today is way too obsessed with hair and pants. Everyone is far too concerned with what they look like, and what sort of judgment is being passed about them by their surrounding socialites. The need to be accepted is overtaking the need to make good music, which is in turn killing the scene.

At every FSRZ show I've attended, there has been at least one person flailing about off in their own world, and that's the way it should be. That said, if you are planning on checking FSRZ out live, keep in mind that once you get comfortable dancing to one beat, it will inevitably be pulled out from beneath you and replaced with something completely different. This will happen many times without much warning. Such chaos is to be expected from them, and it definitely is an acquired taste. I can guarantee you will not dance smoothly at their show, even if you know the music by heart.

Whether they are ready for it or not, success is on Fake Shark – Real Zombie!'s horizon, and it's not taking its time, either. When I asked Maher what his idea of making it was, he simply replied with, "The ultimate level of commercial success would be not having to worry about paying rent while on the road because we're playing well-paid shows."

On that note, keep an eye and an ear out for Fake Shark – Real Zombie! because they're sure to turn up (even if it's in cardboard cut-out form) where you least expect them. **D**

photo: leigh righton (www.madmannequin.com)



photo: bienvenido cruz (www.copper604.com)

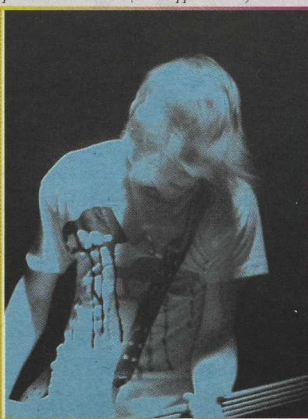
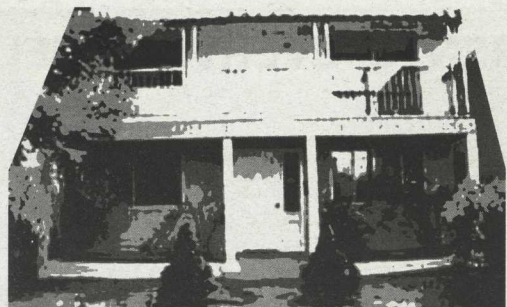


photo: meg bourne





SUITE ONE MUSIC WASTE BY MIKE CHILTON

Vancouver's music scene has always suffered from factionalism because it is so darn big. That is why the folks behind Music Waste, now in its 13th year, decided to keep this year's edition of this city's alternative answer to corporate music festivals small and easily accessible for everyone.

Music Waste 2007 will take place Thursday, June 7 to Sunday, June 10 in just four venues, and will feature 36 independent local bands in its ten showcase gigs. New to this year's festival are another three sanctioned showcases called 'Go Your Own Waste.'

"The whole idea is to be inclusive," says Music Waste coordinator Cameron Reed. "We didn't want to say, 'these bands are good, and these bands aren't.'"

That is why Reed put out the call for local artists to set up their own showcase, under Music Waste's guidelines, and they would be promoted as part of Music Waste as Go Your Own Waste. These three sanctioned showcases bring the total bands playing Music Waste 2007 to a total of 48.

"If they booked a show during the festival, kept the entrance fee to five dollars and promised to promote it, we put it in our program," explains Reed of this new initiative. "That way, we still keep it to a total 50 bands, but we still include everyone who wants to be part of it."

Reed fielded almost 150 submissions from independent bands wanting to be included in this year's Music Waste, but decided to keep it to '40 bands in 4 venues,' because he believed past editions of Music Waste were too big for this city. "When you have 10 bands a night, all playing at the same time, that is too much."

Reed points to SKSW and NMW as prime examples of festivals that are difficult to take in, because there are too many things going on at too many venues—invariably, attendees of those festivals miss something they want to take in.

This year, regular Music Waste shows will take place at The Balmoral, Hoko Japanese House (a.k.a. Hoko's Sushi), Pat's Pub and Royal Unicorn Cabaret, with additional Go Your Own Waste shows taking place at The Lamplighter, The Annex (307 W. Cordova) and Little Mountain Studios (195 E. 26th).

More so than in past years, Reed has also managed to keep the main Downtown Eastside venues within walking distance of one another. "It only makes sense to have venues as close as possible," explains Reed. "It's a big party, with lots of drinking, and we don't really want drunk people taking cabs across the city, just to get to another show...that's a pretty big feat, considering the size of this city."

Reed made his best attempt to slot bands into this year's Music Waste lineup that did not play the alternative festival the year before. "It's to highlight the new emerging bands that we're excited about and bring attention to some bigger bands that have a buzz around them, but haven't played (Music Waste) before."

"A scene doesn't grow very much when it's exclusive of anyone but its own members," notes Reed of Music Waste's goals. This is the reason he has kept festival wristbands to the low price of \$15, or \$5 per show. "If a kid was just coming into the city, and wanted to get introduced to this city's music scene, \$15 can let him see a great span of bands and become familiar with the scene."

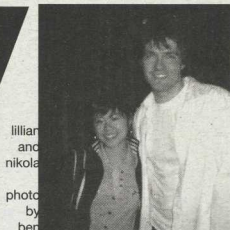
"We have two mandates, to put together a festival with people who are doing interesting music, and to make it the easiest and cheapest way to see the entire festival," says Reed.

To see the entire Music Waste 2007 artist and venue line-up, go to <http://musicwaste.ca> and click on 'schedule and venue map' in the 'downloads' section. The festival also has a MySpace page set up at <http://www.myspace.com/musicwaste> for more frequent updates. Festival passes are available until the start of the festival, at Scratch Records, Zulu Records, Redcat Records, Audiolife, and Limelight Video. Individual tickets can be purchased at each venue. July's edition of *Disorder* will also feature a full review of Music Waste 2007.

VANCOUVER SPECIAL DUPLEX



illustration by shawna mayer



lillian and nikola photo by ben

SUITE DEUX

I caught local band, Capade, at their CD release show at the Media Club downtown, nestled near the back entrance of the Queen Elizabeth Theatre. It is a small but classy joint serving drinks, but focused on the music—which was amped up enough to make conversation a chore. Dimmed dome lights hovered low from the ceilings, and a wine red curtain fell elegantly behind the stage. When the four members of Capade, Nikola Tucakov, Jeff Scharf, Ali Siadat and David Spidel, got on stage in their jeans and plain shirts, they completed the setting. From behind the three monitors they prepped like rock stars, with Scharf and Siadat playing skill-laced solos on the electric guitar and drumset respectively.

With a reggae vibe, a bit of rock, and funk, Capade soon drew some shy but music-intoxicated people to the front of the stage. Tucakov, the lead singer and acoustic guitarist, was fully engaged in his songs, smiling and doing the turtle-neck-bob that John Mayer does in his live performances. Soon, people were high on music and a crowd had moved towards the stage to groove along. At the end of their set, Capade played a Talking Heads cover, "Psycho Killer." It was so fast-paced and energetic, I looked around to make sure people hadn't keeled over from excitement.

At six-foot-three, Tucakov's stage presence is commanding, and his off-stage presence is charming. During our interview, he was attentive and happy to answer every question, including, "What is your favorite food?" His answer, Turkish kebab, isn't so random considering he was raised in Turkey before moving to Vancouver ten years ago. Tucakov just got his Canadian citizenship in April.

On the less frivolous topic of his songwriting process, Tucakov said he tends to work on melodies first and his ideas come at random times. Lyrically, he then writes what he's experiencing in the moment. He often combines ideas and likes to put songs together at night. Asked to describe his music, he called it "upbeat rock" because it has a clean sound, whereas, "A lot of bands have a distorted sound...muscle chords." He noted that people have compared his sound to early David Bowie, possibly due to the lighter guitar sound. In moments, his singing voice also has a similar tone to the eccentric Ziggy Stardust.

Capade performances are very professional, balancing the sound of each instrument to create a pleasant mix. It is, therefore, a surprise that Tucakov has only been writing songs for the past two-and-a-half years. Before that, it was all "random thoughts and ideas, but nothing I could put a finger on." He picked up the guitar while going to high school in Belgrade, but didn't start playing piano until beginning his studies at UBC. Capade's sophomore album, *Wake Me Up*, is Tucakov's proudest musical achievement yet. In fact, he said that this year has been a very productive one for him, overall.

The band is becoming tighter and Tucakov wants to continue creating music with Siadat, Scharf and Spidel. Tucakov fondly explained that he used to play soccer with Siadat, the drum player. He met Spidel, the bass player, through other musicians, and met Scharf, the electric guitar player, through Spidel. In addition to their duties in Capade, they all play in other bands as well.

Tucakov is also the songwriter of the group. As of now, he has written enough music to compile a third album. However, he is holding off because he is too busy. "I could do another CD if I wanted to, but I have to focus on promotion." If Capade gets signed to a label, then Tucakov will start working on another album because he wouldn't have to deal with the business side of music production so much. Wistfully, he mentioned he's working on a new song, but, "I'm just so immersed in the business aspect, it's getting in the way [of writing the song]."

Tucakov is one busy musician. Using his combined degree in computer science and physics (that's right, he's smart as well), he has started an online web application business—but, as he puts it, "that's a whole other story." His passion is music, and he hopes to take it as far as he can. He's definitely putting in the effort. With his newly-released album, he's also uploading his self-produced music video for the single, the title track of *Wake Me Up*, onto YouTube. Oh, and you can bet a musician/computer scientist will have an awesome website as well—www.capademusic.com. **D**

TIGER ARMY

Music From Regions Beyond

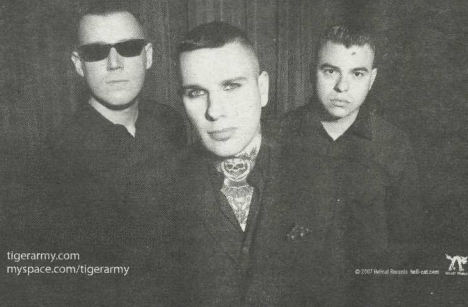


The new album on CD
& Limited Colored Vinyl

IN STORES
JUNE 5th

Produced by Jerry Finn

See them as a headliner on the



tigerarmy.com
myspace.com/tigerarmy

© 2007 Metal Records, hell-cat.com



STEREO

THE AGGROLITES

Heart POUNDING, soul PUMPING pure reggae BRILLIANCE!
...PURE GRIT and SOUL set to killer reggae rhythms!
- KXLU 88.9FM

"Think of Otis Redding fronting The Meters."
- LA Weekly

IN STORES JUNE 5, 2007
www.aggroreggae.com | www.hell-cat.com

the ghost is dancing the darkest spark

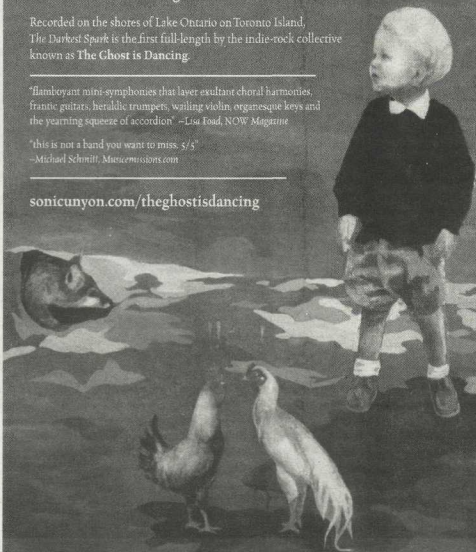
OUT: 06.19.2007

Recorded on the shores of Lake Ontario on Toronto Island,
The Darkest Spark is the first full-length by the indie-rock collective
known as **The Ghost is Dancing**.

"flamboyant mini-symphonies that layer exultant choral harmonies,
frantic guitars, heraldic trumpets, wailing violin, organesque keys and
the yearning squeeze of accordion" -Lisa Todd, NOW Magazine

"this is not a band you want to miss, s/s"
-Michael Schmitt, Musicmission.com

sonicunyon.com/theghostisdancing



RAISING
THE FAWN

SLEIGHT
OF HAND

"Where **Broken Social Scene's**
narcotic-pop floats effortlessly
skyward, Raising the Fawn strive
for the same heights through a
painstaking, brick-by-brick effort:
guitars short out, harmonies crack,
and calloused fingers grind fretboards
with each abrupt chord change."

-PITCHFORKMEDIA.COM

"Raising the Fawn has become one of
the best bands north of the border"

-POPMATTERS

"A truly stunning live musical
experience. Raising The Fawn are
a treasure."

-CHART

OUT: 07.17.2007

SONICUNYON.COM/RAISINGTHEFAWN



SONIC UNYON PO BOX 57347 JACKSON STATION HAMILTON ON CANADA L8P 4X2 | WWW.SONICUNYON.COM for MORE INFO, FREE MP3's, ONLINE STORE, MORE...

CITR HOSTS THE 26TH ANNUAL

NCRC = YOU WIN!

BY ALISON BENJAMIN,
CITR PRESIDENT & NCRC COORDINATOR

You've always wanted to host a music show. You're a budding intrepid journalist, itching to break salient stories to the masses. Whatever your reasons, from broadcasting to podcasting, let this year's National Campus and Community Radio Conference (NCRC) help you break into the romantic medium of radio. Each workshop at the conference covers an important topic, and there are usually three sessions running concurrently in one block of time. With 50+ sessions, choosing what to attend during your time at the conference can be quite the task. For the budding amateur radio enthusiast, what follows is a guide to the 'not to be missed' workshops of this year's NCRC. See the full conference schedule grid in the middle of this month's issue, or check out <http://www.citr.ca/conference> for the full slate of workshop descriptions.

NCRA 101
Tuesday June 12th
10:00-11:30

Come learn about the National Campus and Community Radio Association (NCRA/ANREC), the umbrella organization overseeing this year's conference, and the one to which CITR Radio belongs. Hear from NCRA/ANREC Board, staff, and volunteers about who we are, what we have accomplished, and what the future holds for campus and community radio in Canada.



The Great Radio Documentary
Tuesday June 12th
Part 1: 2:15-3:30
Part 2: 3:45-5:15

Popular podcaster, blogger, and CBC producer, Tod Maffin (*Definitely Not The Opera*, *Real Life Chronicles*), guides participants through the ins and outs of creating a memorable documentary and bringing great ideas to air. His two-part workshop covers topics such as radio storytelling, finding focus, using of music in pieces, scripting, and more.

The Groundwire Sessions

Tuesday June 12th 3:45-5:15
Thursday June 14th 3:45-5:15
Saturday June 16th 10:00-11:30

Get on board the media revolution. The Groundwire project is a national initiative to develop a regular, syndicated, Canadian community radio news program. Currently in the start-up phase, the Groundwire team is concentrating on fundraising, project development, and the production of pilot shows. During this year's NCRC, the Groundwire team will produce a radio program exploring the role of community radio in Canada, and will also be highlighting the importance of independent media. Led by CKLN Toronto News Director, Kristin Schwartz, the three Groundwire sessions will be of particular interest to any budding journalist.

Doot Doola
Doot Doo ... Doot Doo!

20 Years of Nardwuar the Human Serviette!
Friday, June 15th
10:00-11:30

Join CITR's own punk rock journalist, Nardwuar the Human Serviette, as he talks about his 20-year obsession of interviewing anything that moves! Nardwuar will also give tips on how you, too, can interview everyone from Mikhail Gorbachev to Snoopy-Doggy Dogg, and live to tell the tale! <http://www.nardwuar.com>

Podcasting
Thursday June 14th
3:45-5:15pm

These days, it seems like everyone is podcasting. If you're ready to give it a try, you could be making your very own podcast for the world to hear from the comfort of your own home. Join Duncan McHugh as he offers this practical and hands-on workshop on how to develop a podcast—from concept, to equipment and software needed, to actual launch.

NCRC 2007
11-16 June, Vancouver

RADIO-ACTIVITY

Digital Editing**Friday, June 15th****Part 1: 2:15-3:30****Part 2: 3:45-5:15**

Digital sound editing on software programs such as Pro Tools, Sound Forge, Peak 4, the open-source Audacity (<http://audacity.sourceforge.net>), and Burli (CITR's digital editing system) operate on many of the same core principles. Digital editing is also the backbone of radio broadcasting and podcasting—even the sonic madness of mash-up master, Girl Talk. This hands-on, two-part workshop—taught by CITR Program Coordinator, Bryce Dunn, and CITR Music Director, Luke Meat—is ideal for participants who are new to digital sound editing. Learn everything you need to know about editing a great radio piece.

DJ101**Wednesday June 13th****10:00-11:30**

Spin, crackle, pop! From spinning vinyl, to equipment needed, set-up, and sound, learn the ins and outs of dropping vinyl, beatmatching, and creating that perfect mix in one of three of these hands-on workshops offered at this year's conference.

DJ Lauren Burrows of CBC Radio 3 presents this introduction to DJing session. For women-identified participants only.

Friday, June 15th**Session 1: 2:15-3:30****Session 2: 3:45-5:15**

With CITR DJs Rico Uno, Jules Andre-Brown, and Bred n Butter. The *Crimes and Treasons* DJs will be demonstrating how to mix records live on-air using mp3-to-vinyl software, Serato, and live mp3 mixing software, like Ableton Live. Those who attend can expect to walk away learning how anyone, with any type of music, can turn their mp3s into a chopped, blended, and pureed radio show.

DIY**Concert****Wednesday June 13th****2:15-3:30**

Thunderbird Radio Hell sound technicians Kelly Dann and Irene Naidu have been producing live-to-air concerts for years for CITR's flagship weekly live music broadcast. In this hands-on workshop, join Kelly and Irene as they introduce you to the basics of setting up and broadcasting a concert—from the equipment needed, to the set-up and execution of a killer live show. For woman-identified participants only.

Interviewing Techniques**Saturday, June 16th****11:45-1:15**

Coop Radio's flagship current affairs show, *Redeye* (on CFRO 102.7 FM Saturdays from 9am–noon), is a must-listen to for progressives in Vancouver. The unabashedly activist, collectively-produced show has always taken a look at news from an alternative perspective, seeking out the voices and stories that are shut out from the mainstream media. Join *Redeye* producers, Lorraine Chisholm and Jane Williams, as they guide you through the ins and outs of interviewing techniques, using a combination of theory and practical examples.





VANCOUVER june

art by melanie coles & caleb johnston

ncrc
2007

NCRC
2007

NCRC
2007

7

0

0

2

NCRC VANCOUVER 2007

SCHEDULE OF EVENTS



MONDAY @ SFU Harbour Centre		TUESDAY @ SFU Harbour Centre	WEDNESDAY (Women In Radio Day) @ SFU Harbour Centre	THURSDAY @ SFU Harbour Centre	FRIDAY @ CTR (UBC)	SATURDAY @ SFU Harbour Centre
9:00AM		NATIVE OPENING CEREMONY (note - begins 9:00 sharp) Breakfast On-site Registration	Breakfast On-site Registration	Breakfast On-site Registration	Breakfast On-site Registration	Breakfast On-site Registration
10:00AM		Session 1: Intro to the NCRA	Session 1: Women in Radio 101		Session 1: Nardwuar Presents: 20 years of radio	Session 1: Station Structures that Work
10:45AM		15 MINUTE BREAK	Session 2: Turntablism	MID PLENARY		Session 2: Groundwire
11:00AM			Session 3: Women in Focused Programming			Session 3: Dig Your Roots
11:30AM			15 MINUTE BREAK	15 MINUTE BREAK	15 MINUTE BREAK	15 MINUTE BREAK
11:45AM		OPENING PLENARY	Session 1: Equity Awareness Part I International Radio	MID PLENARY	Session 1: Emerging Technology	Session 1: Fundraising
			Session 2: Women in International Radio		Session 2: CC Radio Fund	Session 2: Working with Community Groups
			Session 3: Podcasting & Archiving		Session 3: Publications	Session 3: Interviewing Techniques
1:15PM		LUNCH	LUNCH	LUNCH	LUNCH	LUNCH
2:15PM		Session 1: My Space Session 2: Lessons from International Radio Part I	Session 1: Equity Awareness Part II Session 2: DIY Concert Session 3: Community Activism	Session 1: ORTC Session 2: Radio Documentary Session 3: Event Planning & Promotions	Session 1: DJ 101 Session 2: Digital Editing Pt.1 Session 3: Specialty Programming Session 4: NCRA Board Q&A	FINAL PLENARY
3:30PM		15 MINUTE BREAK	15 MINUTE BREAK	15 MINUTE BREAK	15 MINUTE BREAK	15 MINUTE BREAK
3:45PM		Session 1: Radio Documentary Part II Session 2: Advertising Session 3: Groundwire	Session 1: WHV Part 1 (3:45 - 4:45) Session 2: WHV Part 2 (4:45 - 5:45) (note - women only)	Session 1: Socan Session 2: Podcasting Session 3: AMARC & CC Radio Solidarity Session 4: Groundwire	Session 1: DJ 101 Session 2: Digital Editing Pt.2 Session 3: Ethnic & Third Language Programming	FINAL PLENARY
5:15PM		EVENING BREAK	EVENING BREAK	EVENING BREAK	EVENING BREAK	NATIVE CLOSING CEREMONY (ends 5:45)
5:30PM		Program Directors Caucus Station Managers Caucus (note - end 7:15)	Women in Radio Keynote Speaker (6:00)	Fundraising Caucus Music Directors Caucus Native Programmers Caucus (Note - end 7:15)	Spoken Word Programmers Caucus Collective Run Stations Caucus	
6:30PM	DINNER (Not Provided)	DINNER (Not Provided)	DINNER (Not Provided)	DINNER (Not Provided)	EVENING BREAK	DINNER (Not Provided)
8:00PM	PARTY: Earshot Welcome Party	PARTY: Hip hop Night (feat. No Luck Club) (CJSF/CTR/CHRO DJ Sound-coast)	PARTY: Af-Grrr Night (feat. Great Aunt Ida)	PARTY: World Beat Night feat. Latin, Reggae, Ska	CC Awards Night (Dinner Provided) Keynote Speaker & Bands @ Media Club	PARTY: Indie Rock Night

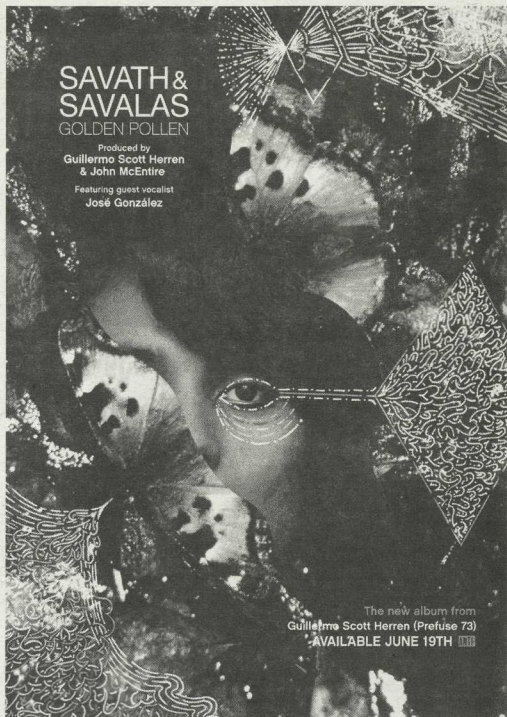
REGISTRATION

monday	tuesday	wednesday	thursday	friday	saturday	sunday
4 Open mic at Backstage Lounge	5 The Evil Bastard Karaoke Experience at Pub 340 (every Tues.)	6 Emergenza Music Finals at The Plaza Club Frog Eyes, the himalayan bear, Hello Blue Fosses at The Media Club	7 Music Waste at The Amphitheatre, The Balmoral, Royal Unicorn Cabaret and The Annex Hard Rubber Chamber Orchestra at Vancouver East Cultural Centre The Great Outdoors CD release at The Chapel	8 Music Waste at The Balmoral, Little Mountain Studios, Royal Unicorn Cabaret and Hoko Japanese House The Ellyxers, The Karmacocks, The Apolius Trio at The Railway Club	9 Music Waste at The Balmoral, Pub 340 and Hoko Japanese House Land of Talk, The Rosebuds at The Media Club	10 Music Waste closing night with L. Abramson, Iarvan the Tailor, Caravan, Bird Costumes, Dragging an Ox Through the Water at Hoko Japanese House Vancouver DMC DJ Battle at The Plaza Club
11 Moon Circus, Shelley Gimble, Definitely Diva, Janel Snider at The Stanley Theatre	12 CITR's 2007 NCRC Concert Series No Luck Club, DJ Avi Shack, DJ Rico Uno, DJ Knowone at Shine Niteclub	13 CITR's 2007 NCRC Concert Series Great Aunt Ida, Stinkniti, The Pack at The Railway Club	14 CITR's 2007 NCRC Concert Series Pendemonia, Santa Lucia, Ezeed and guests at The ANZA Club Superebing Prox, The Glim Project at The Plaza Club Linda McRae CD release at WISE Hall	15 CITR's 2007 NCRC Concert Series The Evaporators, The Choir Practice, Chris-at-rific at The Ukrainian Hall	16 CITR's 2007 NCRC Concert Series The Transmutors, The Sickits, The B-Lines at The Railway Club	17 Impressions Big Band at Alice Mackay Room, Vancouver Public Library Central Branch (free and all-ages)
18 Mike Allen at O'Douls Restaurant and Bar	19 Jambalva Band, Bob Kozak at Kopenik Lodge (3150 Rosemont Drive) (free and all-ages)	20 Jay Trowie, Tyler Johnson at The Plaza Club	21 Julie Dorton, Calvin Johnson, Rose Melberg at Video In Studios Brend Sinister, Fake Shark, Real Zombie!, Go Ghetto Tiger, Paul Devro at The Plaza Club	22 Jump + dash, Hey Everyone!, Trembling at Hoko Japanese House	23 Uzunli Taliko, Boris Sichon at Vancouver East Cultural Centre	24 Shearwater at Richards on Richards The Vels at The Plaza Club
25 Sekoya (opening for Babel Gilberto, as part of Van International Jazz Fest) at The Centre in Vancouver for the Performing Arts	26 DJ Zinc, Soda vs. Pacific, Socool, Myster, E MC, MC Fyul at The Plaza Club	27 Savannah, Just Cause, Red Ant Army at The Buffalo Club Ken Roux, Taxes, It's a Living Thing, Vincent Parker at The Cobalt	28 Exhitease, The Marble Index at The Plaza Club 3 Inches of Blood CD Release, Bison, Jaws at Richards on Richards	29 They Shook Horses, Don't They? and Shapes and Sizes tour kickoff at The Railway Club The National, The Broken West at Richards on Richards	30 All ages hardcore with Go it Alone, Shook Ones, Wait In Vain, Sunset Riders, Circles at The Ukrainian Hall	

SAVATH & SAVALAS
GOLDEN POLLEN

Produced by
Guillermo Scott Herren
& John McEntire

Featuring guest vocalist
José González



The new album from
Guillermo Scott Herren (Prefuse 73)
AVAILABLE JUNE 19TH

MINT MINT RECORDS!

album release party
Saturday June 16
Ukrainian Hall
805 East Pender
with guests
Meatdraw
and
Victoria, Victoria!

IMMACULATE MACHINE'S FABLES

CD and ISOg LP in stores June 12

Carolyn Mark

Nothing Is Free CD
out July 3

album release party
Friday June 29
Ukrainian Hall
805 East Pender
with guests Piggy

The Choir Practice



the debut album out now

MINT RELEASES
ARE AVAILABLE
AT FINE MUSIC
RETAILERS LIKE
THESE!



RED CAT RECORDS
4307 MAIN
604-708-9422



SCRATCH RECORDS
726 RICHARDS
604-687-6355



ZULU RECORDS
1972 WEST 4th
604-738-3252

Canada Trust
VANCOUVER
INTERNATIONAL
JAZZ FESTIVAL



June 22 - July 1, 2007

Classic Sounds at The Centre for Performing Arts

777 Homer Street

06/23:: HOLLY COLE
with very special guest
Michael Kaeshammer
Sensual chanteuse transforms tunes
into jewels.

06/24:: OLIVER JONES TRIO
Canada's undisputed heavyweight
champion of jazz piano.
+ **Christine Jensen Quartet**

06/25:: BEBEL GILBERTO
Embodiment of breathy Brazilian cool.
+ **Sekoya**

06/26:: JOSHUA REDMAN TRIO
"The crown prince of the tenor
saxophone" - Associated Press
THE BAD PLUS
Hot New York jazzers with hard-rock
hearts.

06/27:: FREDDY COLE QUARTET
Most expressive male jazz singer alive.
DAVID "FATHEAD" NEWMAN & The
Tilden Webb Trio
Deeply soulful Texas tenor sax.

06/28:: DON BYRON plays Junior
Walker
Acclaimed clarinetist/saxophonist pays
funky tribute to soul legend.
KURT ROSENWINKEL GROUP
Dazzling guitarist blends Alan
Holdsworth and Grant Green.

06/29:: MADELEINE PEYROUX
Stylish, beguiling interpreter of the
American songbook and more.
+ **Steve Dawson's Gold Coast Ensemble**

06/30:: THE BLIND BOYS OF ALABAMA
Barn-burning, roof-raising, heaven-
rocking gospel music.
JIM BYRNES "HOUSE OF REFUGE"
Deeply reverent, gospel-tinged music.

ORPHEUM THEATRE

Smith & Seymour

06/22:: SONNY ROLLINS
Presented by **JAZZ**
The greatest living
saxophonist.

06/24:: CHRIS BOTTI
Presented by **JAZZ**
One of the world's most
compelling jazz artists.
+ **Sophie Milman**

6/28:: NORAH JONES
AND THE HANDSOME BAND
with special guest **M. Ward**
Eight-time Grammy Award
winning songstress.

URBAN GROOVE SERIES:

Commodore Ballroom
888 Granville Street

06/22:: AMON TOBIN
Sound-sculpting Ninja Tune DJ blends
global flavours.
PATRICK WATSON
Textural orchestral soundscapes a la
Beatles & Pink Floyd.

06/23:: ANTIBALAS
Brooklyn's unrelenting Afrobeat
jugernaut.
+ **Mr. Something Something**

06/24:: THE DEREK TRUCKS BAND
One of the greatest guitarists of all
time.
+ **Kellylee Evans**

06/25:: JAMES HUNTER
One of the best-kept secrets in British
R&B and Soul. - **Van Morrison**
JACKIE GREENE
A high-voltage American roots music
romp.

06/27:: TORTOISE
Dynamic post-rock icons unveil an
ambient, instrumental tapestry.
+ **Fond of Tigers**

06/28:: CHAMPION and His
G-Strings
The best never stops nor the dance
vibe.
MIKE Reim
San Francisco's heavyweight
champion DJ.

06/29:: Interchill Records Night:
ADHAM SHAIKH & the COLLECTIVE
(live tribal fusion) / **GAUDI "Dub 'n'**
Breakz Live Set" (from London)
+ **Andrew Interchill**

06/30:: KID KOALA
Awe-inspiring Montreal turntablist still
leads the pack.
KIERAN HERBEN and STEVE REID
Show-stealing dance dynamics from
London, spacey jazz & electro-funk.

Program guides at
TD Canada Trust branches,
Bose, music stores and ticket outlets

coastaljazz.ca

coastaljazz TICKETMASTER 604.280.4444
JAZZ HOTLINE 604.872.5200



TD Canada Trust Music



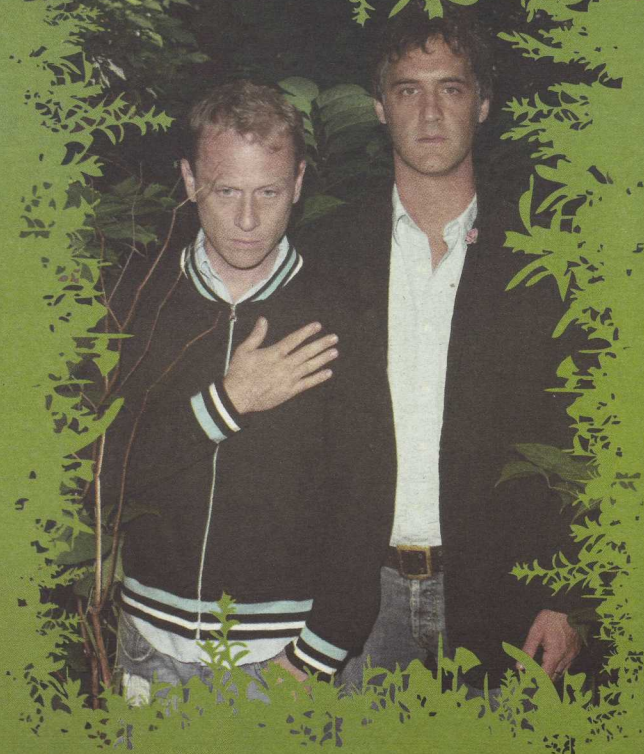
into the WOODS with MEMPHIS

by
Jackie Wong

Torquil Campbell & Chris Dumont carve their place in the wilderness

Memphis
is a band
formed by

LOVE.





rontmen Torquil Campbell and Chris Dumont both juggle committed relationships while collaborating musically. They recently released a second album as Memphis called *A Little Place in the Wilderness* on Good Fences Records. Torquil, Memphis vocalist and lead singer of Stars, is based in Vancouver, where his wife works at Bard on the Beach. Chris and his partner reside in New York.

Despite their good standing as well-snuggled citizens of the world, Memphis songs err on the side of heartbreak.

Lyrics speak of the lonely, lost and afraid. Lush, low-fi instrumentals swaddle gossamer vocals—a valentine to sleepy kissers. The sound captures the essence of midsummer evenings lit with fireflies in mason jars, a portrait of the Vancouver summers over which the band was formed.

"We want to have a kind of narcotic effect on the listener," says Torquil of his band. "It's Vancouver music," he says. "Daydream music," adds Chris.

Despite the fact that Memphis's beginnings lay in Torquil's Vancouver residence, the lyrical content barely hits close to home. "I hardly ever write an autobiographical song," he says. "I love my family, who is my wife. And we have a great family, so it's hard to write about that."

"That's why I love soul music so much, and bands like Teenage Fanclub so much," he says. "I feel like Teenage Fanclub is one of the few bands who can actually write about what it's like to be happy with someone, and want to spend your life with them, and have it be an interesting song."

While love might exist as a backing foundation for Torquil and Chris's music, it seldom takes centre stage in the band's lyrical content.

"With Chris, I write songs meant to be love songs, and more songs about your interior life," says Torquil. "They involve songs about love, but they are very much diary entry songs that aren't my diary. They're like a book I found under a bed of someone [else's] diary."

While Chris experiments with musical arrangements, Torquil writes lyrics over his melodies. "He writes in, like, five minutes," Chris laughs. "I would say what I lack in skill, I make up for in soul," he shrugs. "I work at the Metropolitan Opera. That's what I do to make ends meet. I still have a job. I still struggle along."

Chris's endearing modesty is a foil to Torquil's quick wit, making for a compositional product both slow-cooked and fire-roasted. "I'm a very lazy person," jokes Torquil, "and utterly convinced of my own talent."

The imaginative lyrical fictions and artful musical arrangements of *A Little Place in the Wilderness* makes it hard to reasonably deduce Memphis's little place in recent New Music West festivities.

Disorder met up with Torquil and Campbell at the Red Room on a rainy Sunday evening during an Apostle of Hustle sound check. Apostle of Hustle was headlining the concert that night, a performance celebrating the closing night of New Music West. Memphis and local band Lotus Child were opening.

"What a fucking sham," says Torquil of the annual rock festival. Billed as a week-long event designed to expose new local talent, the lure of winning a professional recording session is advertised as an incentive for bands to sign up for performance slots. "It's all about money," says Torquil. "If we'd have known this was what it was when we were booked, we never would have played."

The for-profit ventures of New Music West don't sit well with Torquil, nor does the seeming lack of space for independent art in the city. "People who are into art and culture in Vancouver have such an inferiority complex because we don't have very hip nightclubs and people spray painting things on walls," he says.

"It's very hard to focus on that sort of temporal cultural discussion when you stare at those mountains. You just think, 'Who cares about the new Tapes 'n' Tapes record, or whatever. Who gives a shit? I mean, just look at those fucking mountains! They're so big! I can't believe that!'"

Perhaps it's the temperate breeziness of our surf town that breeds the annual allure of New Music West and CFOX-issued compilation mixtapes. At the same time, Torquil remains optimistic about the state of new Canadian music. "There isn't this hang-up anymore about people thinking that if it's from Canada, it's not really cool. Indie rock kids are now listening mostly to music that's from their actual communities, made by people who live down the street from them or live in the same city as them."

"And that's a huge change and that's a community that's formed. The people who listen to the music are the real community, and the musicians are just part of that bigger community of people who are consuming and making art."

As the title of their album suggests, Memphis is indeed a little place in the wilderness. It's an oasis from Chris's operatic day job, from Torquil's duties with Stars and from the din of cock rock on mainstream airwaves.

The stillness and melancholy of Vancouver is a fitting venue for such an introspective project. "It's like a giant playground," says Chris. "Nothing to do. Kind of where you sit and watch the clouds change."

"I really like the sadness of Vancouver," Torquil says. "I really like how sad it is, and how heartbroken everyone is here." It's the perfect setting, perhaps, for escape to one's own interior wildernesses guided by Memphis's book of dreams. **D**



VANCOUVER'S #1 NIGHTCLUB
BEST MUSIC - BEST SOUND - BEST DJ'S

SPECIAL EVENTS



WITH DAVID HAWKES!
VISIT CFOX.COM TO GET ON THE VIP LIST
CONCERT TICKETS AVAILABLE AT THE DOOR



Thursday, June 7
SICK PUPPIES
SOCIAL CODE
CROWNED KING
SOCIOLITE

TICKETS: SCRATCH, ZULU
ticketmaster.ca
OR CALL 604.280.4444



Thursday, June 14
SUPERBEING
PROX
THE GLIM PROJECT

Thursday, June 21
NERVE MAGAZINE'S
SUMMER SHOWCASE



BEND SINISTER
FAKE SHARK
REAL ZOMBIE
GO GHETTO TIGER
PAUL DEVRO

Thursday, June 28
EXITHSIDE
THE MARBLE INDEX
& GUESTS

TICKETS \$22
ZULU, SCRATCH, REDCAT
AND ONLINE AT CLUBZONE.COM



Thursday, July 5
SPREADEAGLE
MONGOOSE
RED HOT LOVERS
WHYTE HOTT

TICKETS:
ZULU, SCRATCH, REDCAT
AND ONLINE AT CLUBZONE.COM

\$4 CANADIAN

AT&T

UPCOMING CONCERTS & EVENTS

JUNE THE PIPETTES - 06/15 | THE VEILS - 06/24 | DJ ZINC - 06/26
JULY THE ALBUM LEAF, w/ UNDER BYEN - 07/04 | WHITFIELD, Au4, LUNA RIOT - 07/12
TRIBUTE: BC/DC, w/ STTP - 07/26
AUG MISERY SIGNALS, SHAI HULUD, THE HUMAN ABSTRACT, MEANS AND SAVANNAH - 08/12
OUT ON SCREEN: CHLOE LANGE - 08/26
SEPT TOKYO POLICE CLUB - 09/02 - Tickets: Zulu, Scratch, www.clubzone.com

Get on the VIP/Guest list + Event/Party/Fundraiser bookings

604.646.0064 WWW.PLAZACLUB.NET 881 GRANVILLE STREET

THE PLAZA CLUB & EMERGENZA MUSIC PRESENT
EMERGENZA MUSIC GRAND PRIZE FINAL

WEDNESDAY
JUNE 6
www.emergenza.net



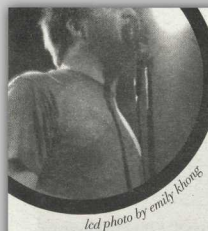
THE PLAZA CLUB & HOUSE OF BLUES PRESENT



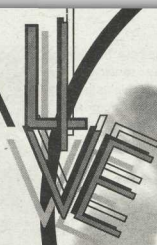
Sunday, June 24
TICKETS: ZULU, SCRATCH ticketmaster.ca OR CALL 604.280.4444



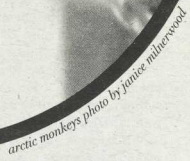
Top 40 - R&B: Hip Hop - Dance
Drink Specials
DJ TANNER
Get on the guest list at www.plazacub.net



REAL



FICTION



2 MANY DJS

+ ANDREW ANDREW ANDREW
+ JERIN DEVEREUX

APRIL 25
THE CAPRICE

Hometown DJs Erik Devereux and Andrew (x3) got the room warmed up with a steady stream of four-four beats to keep the crowd gyrating. What I would consider house music, laced with mash-ups of the season's anthems, kept the dancers happy.

The Caprice is a larger venue with an expansive dancefloor and a balcony area surrounding it—think of it as a square Richard's on Richards. With so much room, the place felt empty early in the night. As the midnight hour approached, the floor filled up, but the balcony remained closed.

The boys from Belgium, 2 Many DJs, took over the tables around midnight and elevated the crowd. A high concentration of Euros were detected—their attire and diverse accents gave them away—and they led the charge on the dancefloor. These Soulwax guys are huge across the pond, and their fame packed the place despite the steep cover charge (\$30 at the door). Although they have made a name for themselves through their *Radio Soulwax* releases and cheeky mash-ups, 2 Many DJs continued the night with a seamless mix of electro-house inspired sounds—without any of the clever combinations of previous releases. I don't even recall any of their latest bangers, such as "NY Excuse" or "E-talking." It all just blurred into one long track.

They only had two decks and a mixer, so perhaps the technology hampered 2 Many DJs' ability to recreate the magic mixes that they have released. But perhaps these mixes were just studio productions. Based on the skills they demonstrated, it was not indicative of their abilities as turntable masters. It was just two guys playing a continuous march, but that was what the audience was digging, so job well done.

Jamie Bennett

THE ARCTIC MONKEYS

MAY 5
THE COMMODORE BALLROOM

For those of you who want to dance 'til it hurts but aren't a fan of the Justin Timberlakes of today, you can find refuge in The Arctic Monkeys—and I'm sure you'll be glad you did. The Arctic Monkeys played to a sold-out crowd at the Commodore. "F-F-F-Friday, I'm in a very good mood," mumbled lead singer, Alex Turner, as he put the crowd at ease after someone in the audience had thrown an entire glass of ice on him. How rude.

They opened with "Brainstorm," off their new album *Favourite Worst Nightmare*, which showcased their newfound sound and amazing musicianship. Effortlessly playing through hit after hit with spot-on vocals, these boys proved that they know how to please a crowd. So much, in fact, that people leaving their tables to hit the dancefloor were unaware they had also left their drinks and purses behind.

From drummer Matt Helders's humorous facial expressions, to bassist Nick O'Malley's unphased humble attitude, The Arctic Monkeys are a band not to be missed.

During one of their slower songs, a spotlight shone on Turner as he leaned his arms on his guitar, almost as if he was unaffected by the meaning of the song. But as the song progressed, you felt the emotion he was trying to convey. By calming the entire crowd down, and then bringing them right back up, the band made the night very interesting—in a good way.

They squeezed more than 20 songs into an hour, only stopping to make sure the audience was still having a good time. It made us all feel like we were watching our best friend's band play in someone's basement—only if our best friend's band was one of the most amazing bands to come out of the UK. The Arctic Monkeys may be young, but believe me, they deserve all the success that has come their way. They proved they are not only brilliant musicians but also know what they want to say, and they're not at all afraid to say it. And, well, they're not bad dancers either.

Prepare for another British invasion.

Meg Bourne

EL-P

+ JMA DIBBS & THE MIGHTY QUIN
+ HANGAR 18, SSS, YAH BALLZ

APRIL 25
THE PLAZA

The release of *I'll Sleep When You're Dead*, the second album from Def Jux head honcho El-P, cemented his position with critics as the prime purveyor of angst-ridden underground hip-hop. However, there are those who remained to be convinced whether the talented producer could transfer his claustrophobic dystopian paranoia from wax to the live arena.

Support acts SSS and Yal Balk did little to quicken the pulse. Perhaps this is indicative of the malaise that many believe has struck Definitive Jux in the last few years. Their tidy and competent rhymes were rendered to little more than hip-hop by the numbers, compared to the sheer anticipation of the evening's main attraction. By comparison, main support, Hangar 18, enjoyed the exposure and hyped up the crowd with a concise selection of upbeat cuts: their latest number, "Baking Soda," sparked the majority of the audience into feverish anticipation of the final act.

El-P emerged onstage to "Mad World," by Gary Jules, in sequence with the rest of his balaclava-clad ensemble. This initially appeared to be a strange choice until the demented lament of "Tasmanian Pain Coaster" sent a searing warning shot across the bows of all those who dared to challenge El-P's mantle. He is smeared with fake blood, bound in the technical debris of performance and certainly seems to be in the mood. Once he untangles himself from the microphone cord, he again proceeds to systematically deconstruct the very genre from which he was spawned.

Allied to a band composed of MC The Mighty Quin, turntablist Mr. Dibbs, plus a bass guitarist and pianist, El-P's insistent and energetic delivery helped recreate the mechanical mayhem of his studio albums. He seamlessly blended old favourites such as "Deep Space 9mm," with Cat Power-enhanced "Poisonville Kids No Wins." Despite his meanderings into political diatribe and the dangers of socializing with fans on drugs, El-P managed to encourage a partisan crowd into repeatedly chanting his name in demand of an encore. This particular runaway train metamorphosed into an explosive rendition of "Stepfather Factory," and concluded with a riotous encore of "Tuned Mass Damper," to send the dazed crowd into the warm May evening.

Nick Lewis



jarvis cocker photo by matt morgan

JARVIS COCKER

+ THE CHOIR PRACTICE

MAY 1
THE COMMODORE BALLROOM

He strides onto the stage with a lanky swagger that is all his own. The band launches into "Fat Children," and within a minute, he traverses both sides of the rostrum, leaps from the monitors, and wags that famous pointy finger of his at almost every person in the front row. Jarvis Cocker puts the 'front' back into frontman, and it is easy to see why he is seen as a national treasure in his home country. Back out of semi-retirement, and obviously relishing his return, here is a man doing what he's born to do, and doing it with his particular way—complete with a patented brand of flailing limbs, hilarious stances and gesticulating energy. Some people just have that special magical quality, and in the context of material that is fairly low-key in places, Jarvis gives a performance that is testament to his distinctive talent.

"Let's unleash the magic again," it says on his MySpace page, and on this short jaunt along the West Coast, Cocker has recruited a variety of local support acts through the web and the band he chose for Vancouver was The Choir Practice, who cast a warm and gentle spell on the audience. This ten-piece indie choir delights in the possibility of multiple vocal harmonies and musical participation, and produces a perfect introduction to the proceedings—one that creates the required enchanted realm.

The adroit charm of a Jarvis Cocker gig may consist of witty inter-song banter and the value of inclusive contribution. But for all the physical historicities of the main performance, Cocker still manages to skew a tongue-in-cheek presence within artfully crafted songs containing smart sentiments. This isn't a novelty act burdened by its own ironic capabilities as the closing number, "Running the World," pinpoints in its matter-of-fact form. The lyrics may contain a swear word or two, but the song (like the Pulp hit "Common People" before it) manages to tap into a universal sense of outrage and powerlessness. It isn't surprising when a large part of the Commodore Ballroom crowd seems to be singing along to its discriminating chorus.

Jarvis Cocker bids farewell to Vancouver with rousing rendition of Gary Numan's "Are Friends Electric." Executed in all its surging keyboard glory, and sung in the appropriate South London accent, it is a fitting end to a concert that is electric, friendly and a celebration of music. Most leave the show content in the knowledge that someone has returned that should have never left in the first place.

Christian Martius



choir practice photo by matt morgan

LCD SOUNDSYSTEM

+ YACHT

MAY 3
THE COMMODORE BALLROOM

The kinetic energy expended by Yacht, a.k.a. Jona Bechtolt, kicked off a night of odd exuberance. Yacht fielded questions from the crowd, jested about his 'band', and carried off his entire set with infectious youthfulness. The crowd, however, wasn't infected immediately; Yacht may have been subject to some insulting Napoleon Dynamite comparisons. Nonetheless, the one-man music machine did eventually get bodies moving after literally getting bodies moving by backwardly stumble-dancing off the stage into people. His music's jovial excellence helped as well.

By the time LCD Soundsystem hit the stage, the concertgoers—who spanned in age from Yacht's generation all the way up to LCD frontman James Murphy's—were bustling with youthfulness, whether it was fitting or not. Unfortunately, this energy was expressed in different ways, such as when a three-on-three brawl broke out a short while into the set. After some peacekeeping by audience members and some scolding from Murphy, the remainder of the restless show was accompanied by dance moves rather than thrown fists. Murphy and co. stimulated and provoked the crowd, lacquering them with layer upon layer of sweat. First album winners were churned out, and *Sound Of Silver* gems were done justice on a night that could have represented Murphy and his traveling posse at the pinnacle of their pertinence and brilliance.

Pádraig Watson



lcd photo by valentine ho

HOT CHIP & LCD SOUNDSYSTEM DJ SET

+ JARVIS COCKER
+ JARVIS COCKER

APRIL 25
THE CELEBRITIES

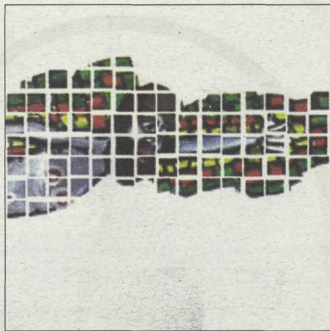
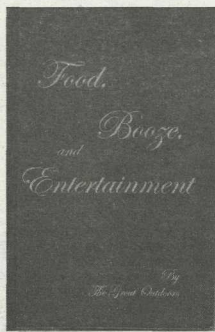
The night following their live show at the Commodore Ballroom, James Murphy (LCD Soundsystem) and pal, Al Doyle (HOT CHIP and guest guitarist for LCD), along with someone who looks like Doyle's older brother, hung around Vancouver to play a DJ set at Celebrities.

These guys make no bones about their love of dance music, and with Celebrities playing house-inspired music every Friday, these guys brought the right sound for the crowd. Although the usual Friday DJs were not in effect, hard working locals AndrewAndrewAndrew and Erik Devereux warmed things up with the steady stream of beats from their Serato/laptop set up.

Taking over on the turntables after midnight, Murphy and Doyle were subdued behind the decks. Bringing their own small selection of vinyl, they didn't appear to use anything else all night. The modest energy they contributed lent itself to some serious neck bobbing as they performed the simple swaps of sounds.

The music played. The people danced. No creative mixing, no exclusive remixes—just some guys playing their records. It all just led into one long song, and if you weren't paying attention, you probably wouldn't have known they were doing that much work. Regardless, it seemed like the crowd got a dose of what they wanted.

Jamie Bennett



!!! Myth Takes (Warp)

Before their first album was even released, critics were hailing !!! as dance-rock messiahs, and *Louden Up Now* was going to be gospel. Their anticipated album couldn't help but disappoint when compared to these expectations. While some of their nine-minute tracks worked perfectly, seamlessly layering percussion and rhythm into a rave-style, ecstasy-fueled, dancelfloor frenzy, others wandered aimlessly and ran out of steam long before their conclusions.

With *Myth Takes*, !!! have departed from the slow, steady instrumental buildups that characterized the best and worst of their earlier albums. Averaging five minutes, the songs on this album jump right into catchy hooks, making them much more video and single friendly than previous efforts, but without sacrificing the band's extreme danceability.

The vulgar political rants of "Pardon My Freedom," or the descent into drug-addled jabbering lunacy in "Hello? Is This Thing On?" marked the old !!!'s lyrical style. Their recent focus on tighter song structure has also influenced the lyrics on *Myth Takes*, which make a distinct break from the nonsensical ramblings of *Louden Up Now*. The first two singles from the album illustrate this new direction, especially "Must be the Moon," a one-night stand anthem that leads from the club to the bedroom floor.

It's hard to tell your friends about a band when you can't even pronounce their name. Fans of !!! have come up with several ways around this problem: the snappy "Chk Chk Chk," the visceral "Ugh Ugh Ugh," or even "that band with the three exclamation marks." It only matters for a little while. Before long, the debate over the name ends, and everyone can just shut up and dance. *Myth Takes* secures !!!'s reputation as a dancelfloor band, offering some of its crispest and most danceable songs to date.

Greg McMullen

The Great Outdoors Food, Booze, and Entertainment (DDG Records)

It's quite appropriate that this group, the folk-pop muse of **Counterrevolutionaries** songwriter Adam Nation, is called *The Great Outdoors*. The lead-off track, "If I Were a Car," sets the mood of the group's third album with a tranquil acoustic campfire singalong, boasting smooth harmonies by Frazier Ford, of *The Be Good Tanyas*. The album deliberately ups the tempo, but still maintains its hushed nature, as the tracks progress, as though fuelled by copious amounts of the eponymous food and booze. With violin accents courtesy of **Jesse Zubot**, trumpet staccatos courtesy of Shaun Brodie of **Duplex!** and **AC Newman**, and a chorus of backup vocals from other members of *Counterrevolutionaries* and a who's who of the local folk scene, *Food, Booze, and Entertainment*, marks yet another unique interpretation of the folk-pop for which Vancouver is well-regarded.

This album makes frequent detours to the calm stillness of the opening track, only to break out into gentle, sometimes passive-aggressive, layered multi-instrumental and harmony rave-ups, often within the span of a single track. Nation gives props to many of his musical touchstones, including **Guns N' Roses** and **Jimi Hendrix**, by slipping in lyrics from their more notable songs.

Food, Booze, and Entertainment was recorded on a 4-track in Nation's apartment, but you'd be forgiven for thinking it was recorded live off a packed stage at some far-flung secret folk fest showcase—it's that intimate, spontaneous, and polished a recording.

Combine this with the fact that the album comes cleverly packaged in a hardcover book, thanks to the services of the good folks at the Vancouver Public Library, and endearingly haphazard 50s-style screenprinted illustrations to accompany each set of lyrics, and *Food, Booze, and Entertainment* comes off as one of the more compelling folk-pop releases to come out of Vancouver in quite a while. That's saying something.

Mike Chilton

The Neins Circa Sleeves and Wigs (Copperspine Records)

This is a slightly reworked and re-released version of *The Neins Circa*'s 2005 independent sophomore album *Please Feel Free To Enter The Tipl*, marking an opportunity to give this album the appreciation it deserved the first time around.

With washes of **Dan Bejar**-inspired lead vocals and angular-meets-melodic arrangements topped off with loping 90s alt-rock guitar lines, *Sleeves and Wigs* is the album that should finally bump the band's faithful following up to the sizes it has always beckoned for. With playful **Beatles**-inspired boy-girl harmonies, trumpet and violin chorals, and a **Paul Westerberg**-style drunken piano line throughout most of its dozen tracks, much of this album gives the listener the idea of what it is like to catch a Neins live encore stubbornly chugging along past last call—gleefully rocking and reciting epic ballads long into the wee hours.

Closing dramatics have always been a Neins strong suit, both live and on record. Most of *Sleeves and Wigs*'s simple strokes of brilliance come in the last few tracks, as there are nods to country and blues rock on "Welcome Home Eugene Choo," the Motown duo-wop ballads of "Goodbye You're Alone," and the wistful Westerberg balladry rock of "This is the Way I Used to Be" (think **The Replacements** "Androgynous" on qualudes).

To shrug this album's diverse nature off as 'quirky' is to underestimate *The Neins Circa*'s ability to reinterpret classic rock, alt-rock, blues, country and pop music into a lexicon that is timeless, yet most surely their own.

Mike Chilton

Under review



Oh Susanna

Short Stories

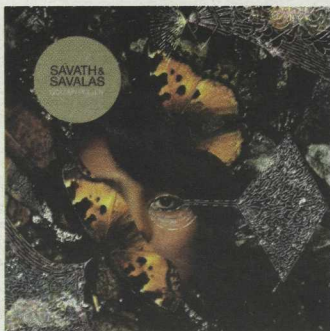
(Outside Music)

Early in the third millennium, it's amazing simple music is still possible to produce. Everywhere I turn, a stupidly repetitive beat chugs in bland and numb waves out of somebody's car or cellphone. I'm a cranky aficionado of folk, appreciative of dulcet tones, and felt lost for words in listening to the beginning of *Short Stories*. All the elements of the songs (pedal steel, slowly strummed guitar, and lyrics for the long drive home) result in a pleasant ensemble sound. It's all a bit rainbows and reminiscence and southern gothic imagery in the lyrics department, compared to the heavyweights you could probably name. Still, the playing is decent, though not for the country haters.

All the topical touchstones get included: blue jeans, loss, alcohol, beauty queens, and old time religion. At the same time, the songs range from ballads to mid-tempo sway-alongs. "Three Shots" comes along, and an apprehensive comparison to *Neko Case* flits through my brain. It's just the kind of music I'd like sometimes, like when a stranger spits on your shoes and calls you coward for not spitting back. This is a uniform and pretty album, conventional and difficult to fault. The vocal range of Suzie is not operatic quality, but then again this isn't for the opera, this is for the Grand Ole Opry. On the whole, better than listening to rural country radio, but less so than the classics.

The cover of *Bob Dylan's* "Billy 4" draws attention to the difference between the average and the great, even when the great song is an obscure Dylan tune I'd never heard of. This ode to Billy the Kid plays with imagery and melody while traveling with the longing of the West. Oh Susanna covers it beautifully, and closes out the album with one last original in the same traditional path the album follows.

Arthur Krumins



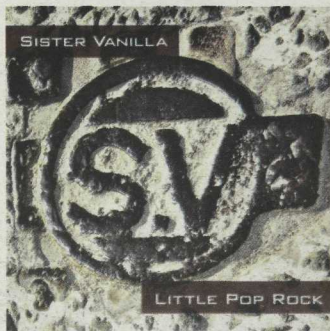
Savath&Savalas

Golden Pollen

(Anti)

When listening to the new Savath&Savalas album, there are points where you feel like you are in a park lying on a blanket with a close friend on a warm summer day. But the good feeling of this moment begins to fade when you realize that it has been lasting too long. Guillermo Scott Herren, the man behind *Prefuse 73*, has brought us an album where the majority of the tracks tend to sound the same. All vibrate with the soothing sounds of an electronic hum, at times overlain with the sound of a violin, and at other times with what sounds like a harp. Chanted Spanish vocals accompanied by traditional Spanish guitar are sounds that remain consistent throughout the album, an album that can be described as Prefuse-infused Spanish folk—exactly what you would expect from Herren's Savath&Savalas projects. Songs like "Olhas" and "Tormenta de la Flor," make you feel as though you are in a well-written romantic drama (at times liberated and other times constricted, but ultimately alone). This album is both beautiful and calming, but I found it to be a bit too comforting, which causes it to become simply boring.

Chauncey Carr



Sister Vanilla

Little Pop Rock

(Chemikal Underground)

When I was in the ninth grade, my cousin sent me a mixtape that changed my life for the better. My interest in guitar bands was waning at the time, and most of my attention was focused on the *Wu-Tang Clan* and *2Pac*. Musically speaking, there's nothing at all wrong with either of those hip-hop legends. The trouble was, instead of simply enjoying their music like I do now, I had made the mistake of dressing and speaking like a rapper. When I roll (and by 'roll,' I mean 'bus') down the streets of the RBC (Richmond, British Columbia) today, and see the 'men' my age hanging out of their loan-financed Escalades with their hats tipped sideways, I can't help but silently thank my dear cousin for steering me away from that unfortunate path.

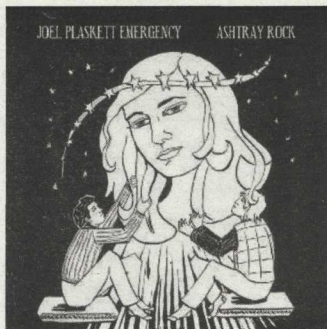
When the first track of that cassette roared to life in a hall of *Ronettes* drums and feedback, I decided then and there that I no longer aspired to be the tenth disciple of the *RZA*, but in fact, wanted to join the *Jesus* and *Mary Chain*. By the time "Sometimes Always" opened side B of the tape, I'd also decided that I was going to marry *Hope Sandoval* (who lent her vocals to the track). I was also pretty sure she wanted a husband who wore pants that fit, and one who didn't entertain the prospect of acquiring gold fronts. More than ten years after that epiphany, *Little Pop Rock* has taken me back to that moment that set me along the path of bling-free orthodontics and snug trousers.

While Sister Vanilla is the stage name of Linda Reid, *Little Pop Rock* brings together her older brothers, Jim and William, on record for the first time since they closed the book on the *Jesus* and *Mary Chain* in 1999. Hope Sandoval is nowhere in sight, but Linda's vocals—awash in reverb—are a slightly less airy, but equally sweet replacement. Behind her, the brothers Reid riff on like they haven't missed a beat, and "Jancolas" even sees Jim taking lead vocal duties on a track that could have been pulled straight out of 1992's *Honey's Dead*. It might be unfair to overshadow little sister's accomplishments, but her musical debut is more like the great lost JAMC album than anything else; not that that's a bad thing.

Quinn Omori

continued on next page





"Drunk Teenagers" is followed by an equally pop-tastic "Fashionable People," the two alone being worth the price of admission. Like all of Plaskett's albums, though, it is the songs that don't immediately stand out that quickly that become your favourites. I am particularly fond of "Face of the Earth," in which he asks the departed object of his affections, "are you hiding, or are you seeking?" This clever turn of phrase is particularly poignant today, when we just as easily move across the country, or the world, as across town. One could argue that Plaskett's tendency to create faux-rhymes ("Johnny-hook-me-up" doesn't actually rhyme with "Johnny-hook-us-up") is evidence of simple, no-brainer rock, but this is actually a literary device he uses to convey the pure simple mind of the stoner, bad-ass student. Rather than simple, Plaskett has written some incredible and highly emotive songs. Whether Plaskett was the star English pupil, or the pot-smoking drunk teenager, in *Ashtray Rock*, he has captured the entire high school experience and made one helluva good album at the same time.

Cameron Curtis

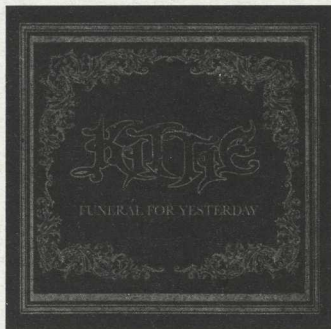
Joel Plaskett Emergency Ashtray Rock

(Maple)

A friend once told me their favourite **Tragically Hip** album is *Day For Night*, "because it reminds me of all my teenage angst. Not that I can't get over it. I just don't want to." On his last album, *La De Du*, Joel Plaskett told us that, "the only thing worse than growing old, is never quite learning how." Well, it looks like my friend (whom, incidentally, I can't get over even though I want to) may have gotten to Plaskett, whose newest album, *Ashtray Rock*, is a tribute to his teen years (and all the angst that goes along with them) in Halifax's Clayton Park area.

Well, **Thrush Hermit** (Plaskett's first band) is sadly gone, but Plaskett himself has matured into a five-album-old musician. There isn't a single one of his albums that I don't regularly dust off, and so I had very high hopes for *Ashtray Rock*. I was not disappointed. If I had to buy an album based on only the opening riff, this would be it. But, of course, it doesn't stop at one riff (however fantastically, hand-clappingly, oo-ooo-ingly good that riff may be). Plaskett's musical maturity and the childish energy of his Hermit days combine perfectly in this, his tribute to teenagehood and the parties out at the Ashtray Rock in Clayton Park. Let's not leave that opening riff too soon, though. Plaskett's music has been called uncomplex, but we shouldn't so quickly adopt the Lester Bangs idea that "straight up (is) no-brainer rock and roll." Straight up rock and roll is neither complex nor uncomplex, it is just good. And in Plaskett's case, it is very good. Without a doubt, he has crafted a timeless teen anthem in "Drunk Teenagers," a "Summer of '69" that will never become uncool. More than just a catchy tune with perfectly placed "oo-ooo" and hand claps, it captures the entire teenage Saturday night party experience, from finding Johnny-hook-me-up to score beer, to marking our pubescent territory by pissing in the wilderness.

With drunkenness, of course, goes debauchery. *Ashtray Rock* is a concept album in which two friends lose their friendship and their band when one friend steals the other's girlfriend—and so is the ultimate teenage love album. In case you are having difficulty following the story, Plaskett's wife, Rebecca, has nicely illustrated each song. And, unlike many concept albums, this one doesn't sacrifice the song for the concept. Each song is well-crafted and, with a little MP3 editing, will perfectly meld into your summer mix (or summer break-up album, should you be so unfortunate).



Kittie Funeral For Yesterday

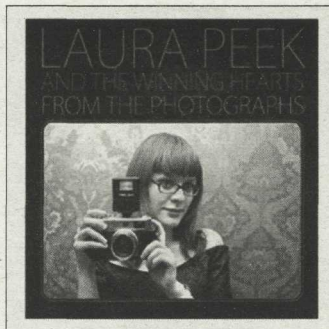
(Caroline Records)

I haven't kept tabs on Kittie too much in the last couple of years, so I was shocked at just how much they seem to have declined with this effort. The first impression I got while flipping through the liner notes is that they are now trying to jump on the emo/goth-pop angry bandwagon, based on the romantically-sighed lyrics about death. (And if their own weren't bad enough, one of the gals in the band has **H.I.M.**'s lyric "won't you die tonight for love" tattooed across her chest.) At least I can give them points for commitment to the goth concept, even going for pseudo-coffin portraiture.

Nonetheless, I don't mind being proven wrong, so I hopefully popped the album into my stereo. At first, things were promising, as the band delivered some slick riffs. Then the vocals started—pure emo pop, up until the second half of the album, at which point Kittie went for the Cookie Monster growls. Neither vocal style can rescue the tired clichés, however, and around the time the line "I've lost my will to live again" came up, I'd lost my will to listen, plowing through the rest of the album only out of a sense of duty to *Discorder*.

Like my cousin's boyfriend said: if you want to listen to Kittie, listen to their old discs. The liner notes indicate this disc was recorded during personally trying times, so one can only hope they've gotten it out of their systems and will be back with a better album next time.

Pyra Dracula



Laura Peek & The Winning Hearts From The Photographs

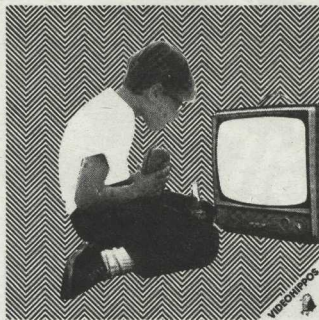
(Just Friends Records)

Are you ready for some subdued rock? Oh yeah! Hailing from Nova Scotia, The Winning Hearts is a three-piece band led by Laura Peek on piano and vocals, and backed by Dave Ewenson on percussion and Joel Goguen on bass (always in matching shirts). The Winning Hearts lose their virginity with *From The Photographs*.

If you are one of those who hunger for a quieter version of what is typically the noisy mainstream rock and roll, there's much to look forward to here. The sounds are never too thick: the drumming is never loud, the bass is practically invisible (for the most part), and the piano is predictable and steady. I just hope you brought your hearing aid, though, because the most noteworthy thing about *From The Photographs* is Peek's quiet voice. Personally, I like my artists to really sing their hearts out once in a while. Of course, this is subjective—you may or may not be flumm in disagreement as you read this—but there is something to be said when one can barely hear Peek above the instruments. In my mind, I sometimes imagine her overworking on a 9 to 5 job, seven days a week, before being dragged into the studio to record. She sounds very tired and the piano and drums almost drown out her voice. But as I mentioned, those instruments are not loud or thick in any way.

I do have some better things to say about her songs. I'd say "The General" is the pick of the lot: the piano chords work very well with the sung melody. "Stand Right There" is also a standout (no pun intended), with bass that is actually audible and a jazzy piano solo. Unfortunately, the pacing is not the best, as the album's middle and end can drag. The album doesn't come with printed lyrics, and neither does the band's official site, so I was relegated to listening intently to her low-profile voice. Much of the words are artistically ambiguous (not a complaint), with various observations on love and life—the low point being the corny chorus to "So Sorry." As a whole, though, this is a nice effort: I look forward to their sophomore, and hopefully much improved, offering.

John Park



Video Hippos Unbeast The Leash

(Monitor Records)

The unfortunate thing about *Unbeast the Leash* is that it seriously suffers from poor song arrangements. More specifically, it suffers from the fact that it begins on the weakest note. The first two tracks sound like, instead of playing their own music, Video Hippos kidnapped **The Strokes**, pumped them full of downers and forced them to play under a dirty sock. With this kind of an intro, it feels like the rest of the album must work very hard to recapture one's attention and sympathies. Luckily, the percussion holds enough varied energy to at least keep you interested. In fact, the album's strong points lie in the youthful feelings of energy and play. You get the definite sense that, however it may sound, the band is having fun, which is at times infectious. The strongest moments on the album manage to take you away on commercial break-sized adventures through dirty landscapes of sound and static. Good time poppy tunes get submerged in webs of noise that offer brief glimpses of sugar-coated valleys, and short, punky tracks fly through vibrating sonic country sides.

The Strokes are not the only familiar sounds that can be heard throughout the album. At various moments, Video Hippos seem to channel everyone from **Broken Social Scene** to **The Microphones**, to **Deerhoof**. In fact, "Wages of . . . Fear," one of the most refreshing tracks (despite the obscene number of ellipses in the track's name that I have not copied here), sounds like an upbeat homage to Clinic. The negative aspect of this is that, although some songs are genuinely enjoyable, you often feel like you've heard each one somewhere before.

The noise and static that pervades much of the album sounds good most of the time. However, if I've learned anything from inexperienced noise jam sessions in my basement—and really, how could I not?—it is that making music out of noise is not quite as easy as it often sounds. This lesson is clear throughout this album. When it works, it is exciting and one is happy for the ride. At other times, one ends up feeling bogged down in tiresome clatter, feeling rather like someone's just jerked off in your ear. The saving grace of these bits is that they are over quickly.

This album does contain gems, and on repeated listens it begins to grow on you. However, the highs come just short of making up for the lows, and any effect the music may have is gone and forgotten as soon as the album ends.

Jack Prus



Various Artists SC100

(Secretly Canadian)

It's a shame how certain things are so good in theory, yet so bad in practice—Secretly Canadian's *SC100* being one of them. The theory behind the compilation? To have the Secretly Canadian artists cover songs by other Secretly Canadian artists. Why? To celebrate the 100th release by this Bloomington, Indiana label (although, by this point, they've had more than 150). And as great as this idea sounds, the product is unfortunately somewhat unremarkable.

This disappointment is due to several factors. First, many of the label's strongest artists, such as **Antony**, **I Love You but I've Chosen Darkness** and **The Earlies** are absent. Apparently, they didn't meet the selection criteria and, as a result, the disc suffers. Second, several of the bands actually included on the disc are, for lack of a better term, an acquired taste. The erratic noise bursts of groups like **Racebannon**, **Cornelius Boots** and **The Panoply Academy** aren't likely to excite many listeners or win them over. And perhaps the biggest flaw is that most of the covers just don't improve or add much to the originals. **June Panic**'s static take on **Danielson**'s "Fruitful Weekend" and **Marmoset**'s uninspired cover of **Jens Lekman**'s "Sky Phenomenon" are prime examples.

But to be fair, *SC100* does have a few good things going for it. **Dave Fischhoff** reassembles **Damien Jurado**'s "Abilene" into a stunning electronic episode. Lekman transforms **Scout Niblett**'s "Your Beat Kicks Back Like Death" into a beautiful pop nugget. And **Ativin** and **Swearing at Motorists** show they are some of the most underrated artists on the label's wide-reaching roster. However, these few great moments are hardly enough to save this collection from being anything more than mediocre.

Maybe Secretly Canadian is just a victim of its own success with *SC100*. Through the steady output of exceptional releases during the last few years, they've raised the bar significantly, and regrettably, this compilation fails to meet it.

Brock Thiessen **D**

under review

THE LAMPLIGHTER

VANCOUVER INTERNATIONAL JAZZ FESTIVAL JUNE 21 - JULY 1

THURSDAY JUNE 21 PABLO DISCOBAR (AUSTRALIAN FUNK), BAKED POTATO, THE MOJO STARS. 8PM / \$12 IN ADVANCE

FRIDAY JUNE 22 RICH HOPE & HIS EVIDOERS, WISCONSIN SLIM. 8PM / \$12 IN ADVANCE

SATURDAY JUNE 23 3PM - 6PM NEW ORLEANS ALE STARS. FREE
8PM TO CLOSE THE SWEETPEA SWING BAND, THE BLUE ISLAND TRIO
8PM / \$14 IN ADVANCE

SUNDAY JUNE 24 THE HOPPIN' MAD ORCHESTRA. 8PM / \$12 IN ADVANCE

FRIDAY JUNE 29 THE TWISTERS, THE DAVE PATTERSON DUO. 8PM / \$12 IN ADVANCE

SATURDAY JUNE 30 3PM - 6PM NEW ORLEANS ALE STARS. FREE
8PM TO CLOSE THE PAUL PIGAT TRIO (MEMBERS OF COUSIN HARLEY), GUESTS. 8PM / \$12 IN ADVANCE

SUNDAY JULY 1 FIVE ALARM FUNK. 8PM / \$16 IN ADVANCE

TICKETS FOR SHOWS ARE AVAILABLE AT :

THE DOMINION HOTEL (NEXT TO THE LAMPLIGHTER), ZULU RECORDS, SCRATCH RECORDS, BEATSTREET RECORDS, REDCAT RECORDS, & WWW.CLUBZONE.COM

UPCOMING JUNE EVENTS

FRIDAY JUNE 1 IMU PRODUCTIONS PRESENTS: A WHOLE LOTTA LED (LED ZEPPLIN TRIBUTE), GENERATION WHO (WHO TRIBUTE)

THURSDAY JUNE 7 GO YOUR OWN WASTE - HUGE MANATEASE, PORTICO, BROTHER BROTHER, CONTRAPTIONEERS. MUSIC WASTE WRIST BANDS ACCEPTED!

SATURDAY JUNE 9 SPM MUSIC PRESENT: BLACK BETTY CD RELEASE, GRASS CITY HEZZAKYA

MONDAY JUNE 11 EARSHOT / NCRC ANNUAL CONFERENCE ICE-BREAKER PARTY! THE DOERS, THE MUTATORS, MORE TBAL

WEDNESDAY JUNE 13 LUDVICO TREATMENT, ADJECTIVE, DEAD FILMSTARS, IT'S A LIVING THING

THURSDAY JUNE 14 SPM MUSIC PRESENTS: BURN HOLLYWOOD BURN, THE DEAD LEES, THE DEVIL'S RIGHT HAND

FRIDAY JUNE 15 IMU PRODUCTIONS PRESENTS: THE UNKNOWN SOLDIERS (DOORS TRIBUTE), TWIST & SHOUT (BEATLES TRIBUTE)

SATURDAY JUNE 16 SPM MUSIC PRESENTS: WORDZ FROM THA UNDERGROUND: KEEP & VOLATIVE CAUSE, A SLAM, BARRON S, XYL

SUNDAY JUNE 17 THE NODS, BURN THE 8TRACK, GUESTS THE MANY, TENANT

TUESDAY JUNE 19 FINALLY! NEW DJ DANCE EVENT - ELECTRO, DANCE, MASH-UPS

WEDNESDAY JUNE 27 HOT LITTLE ROCKETS, GUESTS

THURSDAY JUNE 28 LOS FURIOS, GUESTS

★ ★ ★ ★ ★ ★ ★ ★

210 ABBOTT ST ★ www.thelamplighter.ca
604.681.6666 ★ IN HISTORIC GASTOWN

Wednesday Night Heroes
THE NEW CD OUT NOW

...if you need only one punk rock album to take away to a remote island, then bring this pleasure and throw all the others away."

SEE THE HEROES LIVE!

5/05	CHILL'S BAR & GRILL	KAMLOOPS BC	5/11	WILD BILLS	RENET AB
5/06	LEGRANS PUB	VICTORIA BC	5/13	RED ROAD LODGE	WINNIPEG MB
5/07	PUB 340	VANCOUVER BC	5/14	THE EXCHANGE	REGINA SK
5/3	CRISTIAN CENTER	VANCOUVER BC	5/15	THE BASEMENT	SASKATOON SK
5/9	HI FI CLUB	CALGARY AB	5/15	VELVET UNDERGROUND	EDMONTON AB
5/10	THE UNDERGROUND	CALGARY AB	5/17	NEW CITY	EDMONTON AB

ALSO NEW FROM BYO

FILTHY THIEVING BASTARDS
...I'M A SON OF A BUN
FEATURING MEMBERS OF SHAMEN KERO, AND HE FIRST & THE SING SINGERS
"I've scrip the scrawling folk-punk musicality of the Unties down to a more basic level...think of the Pines doused with even more punk angst and liquor"
-musicactive

CHECK OUT THE NEW SITE FOR FOUR MIXTAPES, SINGLES AND GREAT DEALS ON COLOR VINYL.
WWW.BYORECORDS.COM

GLOROX GIRLS
J'AMIE LES FILLES
"The perfect foil to cement the plan for pop domination. They've got the sound as well as the songs. This sound brought out of the late-'70s think classic, not retro. These Girls have grown up and lost none of their charm."
-The Big Takeover

SONIC UNYON DISTRIBUTION

WOMEN VOLUNTEERS

needed for our 24 Hour
Rape Crisis Line and Transition
House for battered women

For an interview, please call
604-872-8212
Vancouver Rape Relief & Women's Shelter
www.rapereliefshelter.bc.ca

CITR CHARTS!

CITR's charts reflect what has been spun on the air for the previous month. Rekkids with stars (*) mean they come from this great land o' ours. Most of these platters can be found at finer (read: independent) music stores across Vancouver. If you can't find 'em there give the Muzak Coordinator a shout at 604-822-8733. His name is Luke. If you ask nicely, he'll tell you how to git 'em. To find other great campus/community radio charts check out www.earshot-online.com.

Strictly the
dopest hits of
May 2007

#	Artist	Album	Label
1	The Choir Practice*	<i>The Choir Practice</i>	Mint
2	Jason Zumpano*	<i>Living Room Recordings</i>	Powertool
3	Frog Eyes*	<i>Tears Of The Valedictorian</i>	Scratch
4	Kids On TV*	<i>Mixing Business With Pleasure</i>	Blocks Recording Club
5	Oh Susanna*	<i>Short Stories</i>	Outside
6	The Brains*	<i>Hell N' Back</i>	Stumble
7	Laura Peek And The Winning Hearts*	<i>From The Photographs</i>	Just Friends
8	Bjork	<i>Volta</i>	Atlantic
9	Junior Boys*	<i>The Dead Horse</i>	Domino
10	The Ponys	<i>Turn The Lights Out</i>	Matador
11	Chromeo*	<i>Fancy Footwork</i>	Last Gang
12	Cocorose	<i>The Adventures Of Ghosthorse And Stillborn</i>	Touch & Go
13	Shearing Pinx*	<i>Poison Hands</i>	Gilgongo
14	Joel Plaskett Emergency*	<i>Ashtray Rock</i>	MapleMusic
15	Collapsing Opposites*	<i>Inside Chance</i>	Local Kids Make Good
16	Detroit Cobras	<i>Tied And True</i>	Bloodshot
17	The Phenomes*	<i>There's Something We've Been Meaning To Do</i>	Blocks Recording Club
18	The Fucking Eagles	<i>A Million Dollars</i>	Gaptooth Jukebox
19	Nines Circa*	<i>Sleeves And Wigs</i>	Copperspine
20	El-P	<i>I'll Sleep When You're Dead</i>	Definitive Jux
21	The Pack*	<i>Timtype</i>	Independent
22	Amy Honey*	<i>Pioneer Woman</i>	Self Righteous
23	Blonde Redhead	<i>23</i>	4AD
24	Bill Callahan	<i>Woke On A Whaleheart</i>	Drag City
25	Naw*	<i>City Saturate</i>	Noise Factory

#	Artist	Album	Label
26	The Hits*	<i>Hello Everybody, We Are...</i>	Independent
27	Dntel	<i>Dumb Luck</i>	Sub Pop
28	The Alley Dukes*	<i>...Go Back To College</i>	Flying Saucer
29	Pepper Sands*	<i>Forest Strays</i>	Independent
30	Cornelius	<i>Sensuous</i>	Everloving
31	Black Rebel Motorcycle Club	<i>Baby 81</i>	RCA
32	Motorama*	<i>Dirt Track Specialist</i>	Last Chance
33	Various*	<i>The Secret Sessions: Rheostatics Tribute</i>	Zunior
34	The Superfantastics*	<i>Pop-Up Book</i>	Independent
35	The Pack*	<i>Timtype</i>	Independent
36	Daddy's Hands*	<i>Welcome Kings</i>	Kill Devil Hills
37	Twink	<i>Ice Cream Truckin'</i>	Mulatta
38	You Say Party! We Say Die!*	<i>Lose All Time</i>	Paper Bag
39	Electrelane	<i>No Shouts, No Calls</i>	Too Pure
40	Various	<i>SC100</i>	Secretly Canadian
41	Various*	<i>Manoeuvres 1: A Collection Of Vancouver's Electropunk</i>	So Called Recordings
42	Various	<i>WUAG Presents Taylor 25: A Nostalgic Retrospective</i>	WUAG
43	Patti Smith	<i>Twelve</i>	Columbia
44	The Young Gods	<i>Super Ready/Fragments</i>	Ipecac
45	Volt	<i>Volt</i>	In The Red
46	The Guest Bedroom*	<i>Movement</i>	Independent
47	The Clientele	<i>God Save The Clientele</i>	Merge
48	Stars Of The Lid	<i>And Their Refinement Of The Decline</i>	Kranky
49	Lesbians On Ecstasy*	<i>We Know You Know</i>	Alien8
50	Patrick Wolf	<i>The Magic Position</i>	Low Altitude

...and here's strictly the dopest hits of April 2007. Sorry we missed it last month guys!

#	Artist	Album	Label
1	The Pack*	<i>Timtype</i>	Independent
2	You Say Party! We Say Die!*	<i>Lose All Time</i>	Paper Bag
3	Collapsing Opposites*	<i>Inside Chance</i>	Local Kids Make Good
4	The Book Of Lists*	<i>The Book Of Lists EP</i>	Scratch
5	Shearing Pinx*	<i>Poison Hands</i>	Gilgongo
6	Amy Honey*	<i>Pioneer Woman</i>	Self Righteous
7	Tokyo Police Club*	<i>Smith</i>	Paper Bag
8	Julie Doiron*	<i>Woke Myself Up</i>	Endearing
9	Daddy's Hands*	<i>Welcome Kings</i>	Kill Devil Hills
10	Lesbians On Ecstasy*	<i>We Know You Know</i>	Alien8
11	The Wooden Stars*	<i>People Are Different</i>	Sonic Union
12	The Arcade Fire*	<i>Neon Bible</i>	Merge
13	Clorox Girls	<i>Jaime Les Filles</i>	BYO
14	Stars Of The Lid	<i>And Their Refinement Of The Decline</i>	Kranky
15	Bill Callahan	<i>Woke On A Whaleheart</i>	Drag City
16	Dinosaur Jr.	<i>Beyond</i>	Fat Possum
17	Various*	<i>The Secret Sessions: Rheostatics Tribute</i>	Zunior
18	Calvin Johnson And The Sons Of The Soil	<i>Calvin Johnson And The Sons Of The Soil</i>	K
19	Adult.	<i>Why Bother?</i>	Thrill Jockey
20	Ted Leo & The Pharmacists	<i>Living With The Living</i>	Touch & Go
21	Cornelius	<i>Sensuous</i>	Everloving
22	01010	<i>Eye Remix EP</i>	Thrill Jockey
23	Elizabeth*	<i>First Excommunications</i>	Pop Echo
24	Cocorose	<i>The Adventures Of Ghosthorse And Stillborn</i>	Touch & Go
25	Better Friends Than Lovers*	<i>EP</i>	Independent

#	Artist	Album	Label
26	The Fall	<i>Reformation: Post-TLC</i>	Namack
27	StinkMint*	<i>The Red Album</i>	SCOCHON
28	The Queers	<i>Munki Brain</i>	Asian Man
29	Joanna Newsom	<i>And The Y's Street Band</i>	Drag City
30	Junior Boys*	<i>The Dead Horse</i>	Domino
31	!!!	<i>Myth Takes</i>	Warp
32	Various	<i>Messhetics #101 D.I.Y. 77-81 London I</i>	Hyped To Death
33	Winning*	<i>This Is An Ad For Cigarettes!</i>	Ache
34	Panda Bear	<i>Person Pitch</i>	Paw Tracks
35	The DT's	<i>Filthy Habits</i>	Get Hip
36	Psychic Ills	<i>Early Violence</i>	Social Registry
37	Cibo Matto	<i>Pom Pom: The Essential Cibo Matto</i>	Rhino
38	LCD Soundsystem	<i>Sound Of Silver</i>	DFA/EMI
39	Eluvium	<i>Copia</i>	Temporary Residence
40	Jenn Grant*	<i>Orchestra For The Moon</i>	Paris 1919
41	Besnard Lakes*	<i>Are The Dark Horse</i>	Jagjaguwar
42	Aids Wolf & Athletic Automaton*	<i>Clash Of The Life Force Warriors</i>	Skin Graft
43	Neil Young*	<i>Live At Massey Hall 1971</i>	Reprise
44	Various	<i>Eccentric Soul: Twilight's Lunar Rotation</i>	Numero Group
45	Various*	<i>Aaargh Annual: Year Two</i>	Aaargh
46	Wendy Atkinson*	<i>Pink Noise</i>	Smarten Up! & Get To The Point
47	White Cowbell Oklahoma*	<i>Casa Diablo</i>	Slick Monkey
48	Pterodactyl	<i>Pterodactyl</i>	Brah/Jagjaguwar
49	Twink	<i>Ice Cream Truckin'</i>	Mulatta
50	Pete Samples*	<i>Yours Makes Mine</i>	Vinyl Republik

CITR 101.9 FM PROGRAM GUIDE

You can listen to CiTR online at www.citr.ca or on the air at 101.9 FM

	Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
6am		BBC	PACIFIC PICKIN'	BBC	BBC	BBC	BBC
7am	BBC						
8am			FILL-IN	SUBURBAN JUNGLE	END OF THE WORLD NEWS	CUTE BAND ALERT!	
9am	TANA RADIO	BREAKFAST WITH THE BROWNS					THE SATURDAY EDGE
10am	SHOOKSHOOKTA		THIRD TIME'S THE CHARM	PLANET LOVETRON	SWEET 'N' HOT	SKA-T'S SCENIC DRIVE	
11am	KOL NODEDI	LIONS AND TIGERS AND BEARS	MORNING AFTER SHOW	ANOIZE	DUNCAN'S DONUTS	THESE ARE THE BREAKS	GENERATION/ANNIHILATION
12pm	THE ROCKERS SHOW	ALT. RADIO	GIVE 'EM THE BOOT	WRAPPED IN SILVER SOUND	WE ALL FALL DOWN		POWERCHORD
1pm		PARTS UNKNOWN	BESNERIC RHYME	DEMOCRACY NOW	INKSTUDS	RADIO ZERO	
2pm			REEL TO REAL				
3pm	BLOOD ON THE SADDLE	LET'S GET BAKED	CAREER FAST TRACK	RUMBLETONE RADIO A GO GO	FILL-IN	CRIMES & TREASONS	CODE BLUE
4pm	CHIPS WITH EVERYTHING	SAINT TROPEZ	EN AVANT LA MUSIQUE			NARDUWAR PRESENTS	
5pm		NEWS 101 WINGS	WENER'S BBQ	NECESSARY VOICES	MY SCIENCE PROJECT	PEDAL REVOLUTION	NEWS 101
6pm	QUEER FM	SON OF NITE DREAMS	UNCOMMON PRACTICE	FLEX YOUR HEAD			THE CANADIAN WAY
7pm							
8pm	RHYTHMSINDIA	KARASU					
9pm	MONDO TRASHO		SALARIO MINIMO	FOLK OASIS	EXQUISITE CORPSE	AFRICAN RHYTHMS	SHADOW JUGGLERS
10pm	TRANCENDANCE	THE JAZZ SHOW	CAUGHT IN THE RED	JUICEBOX	LIVE FROM THUNDERBIRD RADIO HELL	FILL-IN	SYNAPTIC SANDWICH
11pm						SHAKE A TAIL FEATHER	
12am	DISASTERPIECE THEATRE	VENGEANCE IS MINE		HANS KLOSS' MISERY HOUR	LAUGH TRACKS		BEATS FROM THE BASEMENT
1am					RAW RADIO	I LIKE THE SCRIBBLES	CONCEPTION RADIO
2am			AURAL TENTACLES				
3am							
4am	BBC	BBC		BBC	BBC	BBC	BBC
5am							

SUNDAY

TANA RADIO (World) 9-10am
SHOOKSHOOKTA (World) 10-11am
KOL NODEDI (World) 11am-12pm
Beautiful arresting beats and voices emanating from all continents, corners, and voids. Seldom-rattled pocketfuls of roots and gems, recalling other times, and other places, to vast cross-roads en route to the unknown and the unclaimable. East Asia. South Asia. Africa. The Middle East. Europe. Latin America. Gypsy. Fusion. Always rhythmic, always captivating. Always crossing borders. Always transporting. **THE ROCKERS SHOW (Reggae) 12-2pm**
Reggae inna all styles and fashion. **BLOOD ON THE SADDLE (Roots) 3-5pm**
Real cowshit-caught-in-yer-boots country. **CHIPS WITH EVERYTHING (Pop) 5-6pm**
British pop music from all decades. International pop (Japanese, French, Swedish, British, US, etc.), 60s soundtracks and lounge. Book your jet-set holiday now!
Alternates with: **SAINT TROPEZ (Pop) 4:30-4pm**

QUEER FM (Talk) 6-8pm
Dedicated to the gay, lesbian, bisexual, and transsexual communities of Vancouver. Lots of human interest features, background on current issues, and great music. **RHYTHMSINDIA (World) 8-10pm**
Rhythmsindia features a wide range of music from India, including popular music from the 1930s to the present, classical music, semi-classical music such as Ghazals and Bhajans, and also Qawwalis, pop, and regional language numbers. **MONDO TRASHO (Eclectic) 10-11pm**
TRANCENDANCE (Dance) 10pm-12am
Join us in practicing the ancient art of rising above common thought and ideas as your host DJ Smiley Mike lays down the latest trance cuts to propel us into the domain of the mystical. trancendance@hotmail.com
DISASTERPIECE THEATRE (Talk) 12-2am
An odyssey into time and space in audio.

MONDAY

BREAKFAST WITH THE BROWNS (Eclectic) 8-11am
Your favourite Brown-sters, James and Peter, offer a savvy

blend of the familiar and exotic in a blend of aural delight!
LIONS AND TIGERS AND BEARS... (Eclectic) 11-12pm
A mix of indie pop, indie rock, and pseudo underground hip hop, with your host, Jordie Sparkle. **ALTERNATIVE RADIO (Talk) 12-1pm**
Hosted by David Barsamian. **PARTS UNKNOWN (Pop) 1-3pm**
Underground pop for the minuses with the occasional interview with your host, Chris. **LET'S GET BAKED w/HATT & DAVE (Eclectic) 3-4pm**
Vegan baking with "rock stars" like Laura Peek, The Food Jammers, Knock Knock Ginger, The Superfantasies and more. **NATIVE SOLIDARITY NEWS (Talk) 4-5pm**
A national radio service and part of an international network of information and action in support of indigenous peoples' survival and dignity. We are all volunteers committed to promoting Native self-determination, culturally, economically, spiritually and otherwise. The show is self-sufficient, without government or corporate funding. **SON OF NITE DREAMS (Eclectic) 6-7:30pm**

Alternates with: UNCOMMON PRACTICE (Classical) 6-7:30pm (alt.)
All the classical music you don't hear on mainstream radio! A variety of innovative and interesting works from the 20th and 21st centuries, with an occasional neglected masterpiece from earlier eras. **KARUSU (World) 7:30-8:30pm**
THE JAZZ SHOW (Jazz) 9pm-12am
Vancouver's longest running primetime jazz program. Hosted by the ever-savvy Gavin Walker. Features at 11pm.
June 4: One of the major voices of the tenor saxophone was Gene Ammons. His huge sound and blues-rooted concept is all here in concert at the Ahus Jazz Festival in Sweden in 1973. Gene with Horace Parlan on piano and the great Red Mitchell on bass and Ed Jones on drums.
June 11: The 2007 Vancouver International Jazz Festival is front and centre for the whole three hours with Gavin and guest host, the jazz fest's redoubtable media director John Orysk.
June 18: The man who has been called "The Greatest Living Tenor Saxophonist" is opening the Jazz Festival on June 22. Tonight, he is

our feature artist with his great album from the soundtrack of the movie, *Alfie*, Sonny with a big band directed by Oliver Nelson, playing Sonny's compositions. Classic!
June 25: Trumpeter Lee Morgan was one of the brightest stars in jazz and he created a lasting legacy, despite his early death at 31. Here he is, already a veteran at 21, on an album called, *Here's Lee Morgan*, his first date for the black-owned label, Vee-Jay. With Lee is the great drummer Art Blakey, the hip Wynton Kelly on piano and Clifford Jordan on tenor saxophone. Superb jazz!
VENGEANCE IS MINE (Punk) 12-2am
All the best the world of punk has to offer, in the wee hours of the morn.

TUESDAY

PACIFIC PICKIN' (Roots) 6-8pm
Bluegrass, old-time music, and its derivatives with Arthur and the lovely Andrea Berman. **RACHEL'S SONG (Talk) 8-9:30am**
(Rebroadcast from previous Wednesday, 5-6:30pm) Currently airing Necessary Voices lecture series.

THIRD TIME'S THE CHARM (Rock) 9:30-11:30am
Open your ears and prepare for a shock! A harmless note may make you a fan! Hear the menacing scourge that is Rock and Roll! Deadlier than the most dangerous criminal!
bornsixtynine@hotmail.com
MORNING AFTER SHOW (Eclectic) 11:30am-1pm
GIVE 'EM THE BOOT (World) 1-2pm
Sample the various flavours of Italian folk music from north to south, traditional and modern. A programma bilingue che esplora il mondo della musica folk italiana. **CIRO SYNDICATED (Talk) 2-3:30pm**
Syndicated programming from Otanagan's CIRO. (Replaces Besneric Rhyne)
REEL TO REAL (Talk) 2:30-3pm
Movie reviews and criticism. **EN AVANT LA MUSIQUE (French) 3:30-4:30pm**
En Avant La Musique se concentre sur le m tissage des genres musicaux au sein d'une francophonie ouverte   tous les courants. This program focuses on cross-cultural music and its influence on mostly Franco-phone musicians.

WENER'S BARBEQUE (Sports)

4:30-6pm

Join the sports department for their coverage of the T-Birds.

FLEX YOUR HEAD (Hardcore) 6-8pm

Up the punx, down the emo! Keepin' it real since 1989, yo, Floxy-ourhead.

SALARIO MINIMO (World)

8-10pm

Salario Minimo, the best rock in Spanish show in Canada.

CAUGHT IN THE RED (Rock) 10pm-12am

Trawling the trash heap of over 50 years' worth of rock n' roll debris. Dig it!

AURAL TENTACLES (Eclectic) 12-6am

It could be punk, ethno, global, trance, spoken word, rock, the unusual and the weird, or it could be something different. Hosted by DJ Pierre.

WEDNESDAY**SUBURBAN JUNGLE (Eclectic)** 8-10am**PLANET LOVETRON**

(Electronic) 10-11:30am

With host Robert Robot. One part classic electronics. One part plunderphonixmatch. Two parts new and experimental techno. One part progressive hip-hop. Mix and add informative banter and news for taste. Let stand. Serve, and enjoy. planetlovetron@gmail.com

ANOIZE (Noise) 11:30am-1pm

Luke Meat irritates and educates through musical deconstruction. Recommended for the strong.

WRAPPED IN SILVER SOUND

(Eclectic) 1-2pm

DEMOCRACY NOW (Talk)

2-3pm

Independent news hosted by award-winning journalists Amy Goodman and Juan Gonzalez.

RUMBLETONE RADIO (Rock) 2:30-4:30pm

Primitive, fuzzed-out garage mayhem!

NECESSARY VOICES (Talk)

4:30-6pm

Socio-political, environmental activist news and spoken word with some music too.

AND SOMETIMES WHY

(Pop/Eclectic) 6-7:30pm

First Wednesday of every month.

Alternates with:

SAMSQUANCH'S HIDEAWAY (Eclectic) 6:30-7:30pm**JUICEBOX (Talk)** 8-9pm

Developing your relational and individual sexual health, expressing diversity, celebrating queerness, and encouraging pleasure at all stages. Sexuality educators Julia and Alex will quench your search for responsible, progressive sexuality over your life span! www.juiceboxradio.com

FOLK OASIS (Roots) 9-11pm

Two hours of eclectic roots music. Don't own any Birkenstocks? Allergic to patchouli? C'mon in! A kumbaya-free zone since 1997.

HANS KLOSS' MISERY HOUR (Hans Kloss) 11pm-1am

This is pretty much the best thing on radio.

THURSDAY**END OF THE WORLD NEWS**

(Eclectic) 8-10am

DUNCAN'S DONUTS

(Eclectic) 12-1pm

Hosted by Duncan, sponsored by donuts.

WE ALL FALL DOWN

(Eclectic) 1-2pm

Punk rock, indie pop, and whatever else I deem worthy. Hosted by a closet nerd.

CRIMES & TREASONS

(Hip-Hop) 3-5pm

MY SCIENCE PROJECT (Talk) 5-6pm

Zoom a little zoom on the My Science Project rocket ship, piloted by your host, Julia, as we navigate eccentric, under-exposed, always relevant and plainly cool scientific research, technology, and poetry (submissions welcome). mysienceprojectradio@yahoo.ca

Alternates with:

PEDAL REVOLUTION (Talk)

5-6pm

STEREOSCOPIC REDOUBT (Rock) 6-7:30pm

Psychedelic, Garage, Freakbeat and Progressive music from 1965 to today; underground, above ground and homeground.

EXQUISITE CORPSE

(Experimental) 7:30-9pm

Experimental, radio-art, sound collage, field recordings, etc.

Recommended for the insane.

LIVE FROM THUNDERBIRD

RADIO HELL (Live Music)

9-11pm

Live From Thunderbird Radio Hell showcases local talent...LIVE! Honestly, don't even ask about the technical side of this.

LAUGH TRACKS (Talk)

11pm-12am

RAW RADIO (Hip Hop)

12-2am

FRIDAY**CUTE BAND ALERT! (Eclectic)** 8-10am

SKA-T'S SCENIC DRIVE (Ska) 10am-12pm

Email requests to:

dj_ska_t@hotmail.com

THESE ARE THE BREAKS

(Hip Hop) 12-2pm

Top notch crate digger DJ Avi Shack mixes underground hip hop, old school classics, and original breaks.

RADIO ZERO (Eclectic)

2-3:30pm

NARDUAR THE HUMAN

SERVETTE PRESENTS

(Narduar) 3:30-5pm

THE CANADIAN WAY

(Eclectic) 6-7:30pm

Canadian independent music, from any given genre, from all across our massive and talented country, with your host, Spike.

www.myspace.com/canadianradio

thecanadianway@postcar.com

AFRICAN RHYTHMS (World) 7:30-9pm

David "Love" Jones brings you the best new and old jazz, soul, Latin, samba, bossa and African music from around the world.

www.africanrhythmsradio.com

SWEET N' HOT (Jazz)

9-10:30pm

Sweet dance music and hot jazz from the 1920s, 30s and 40s.

SHAKE A TAIL FEATHER

(Soul/R'n'B) 10:30pm-12am

I LIKE THE SCRIBBLES

(Eclectic) 12-2am

Beats mixed with audio from old films and clips from the internet.

10% discount for callers who are certified insane. Hosted by Chris D.

SATURDAY**THE SATURDAY EDGE (Roots)** 8am-12pm

Studio guests, new releases, British comedy sketches, folk music calendar, and ticket giveaways.

GENERATION

ANNIHILATION (Punk)

12-1pm

A fine mix of streetpunk and old school hardcore backed by band interviews, guest speakers, and social commentary.

www.streetpunkradio.com

crashburnradio@yahoo.ca

POWERCHORD (Metal) 1-3pm

Vancouver's only true metal show; local demo tapes, imports, and other rarities. Gerald Rattlehead, Geoff the Metal Pimp and guests do the damage.

CODE BLUE (Roots) 3-5pm

From backwoods delta low-down slide to urban harp honks, blues, and blues roots with your hosts Jim, Andy and Paul.

THE LEO RAMIREZ SHOW

(World) 5-6pm

The best of music, news, sports, and commentary from around the local and international Latin American communities.

OUR WAVE (World) 6-7pm

News, arts, entertainment and music for the Russian community, local and abroad.

SHADOW JUGGLERS 7-9PM

(Dance/Electronic)

An exciting chow of Drum n' Bass with DJs Jimungle & Bias on the ones and twos, plus guests. Listen for give-aways every week. Keep feelin' da beatz.

SYNAPTIC SANDWICH

(Dance/Electronic/Eclectic)

9-11pm

BEATS FROM THE BASEMENT (Hip Hop) 11pm-1am

PASSING BINARY (Electronica) 1-3am

THE BEST DEALS IN TOWN FOR A MEASLY 15 BUCKS.

Anti-Social Skate Shop and Gallery2425 Main St.
604-708-5678**Audiofile**2016 Commercial Dr.
604-253-7453**Beat Street Records**439 W. Hastings St.
604-683-3344**The Bike Kitchen**UBC, AMS, 6138 Student Union Blvd.
604-822-81KE**Burcu's Angels**2535 Main St.
604-874-9773**The Entery**3431 W. Broadway
604-738-5298**Hitz Boutique**316 W. Cordova
604-662-3334**The Kiss Store**2512 Watson St.
604-675-9972**Lucky's Comics**3972 Main St.
604-875-9858**Magpie Magazine**1319 Commercial Dr.
604-253-6666**People's Co-op Bookstore**1391 Commercial Dr.
604-253-6442**Puncturhaus**228 Broadway E.
604-708-8100**Red Cat Records**4307 Main St.
604-708-9422**The Regional Assembly of Text**3934 Main St.
604-877-2247**R/X Comics**2418 Main St.
604-454-5099**Scratch Records**726 Richards St.
604-687-6355**Slickity Jim's Chat and Chew**2513 Main St.
604-873-6760**Spartacus Books**319 W. Hastings
604-688-6138**Vinyl Records**319 Hastings St. West
604-488-1234**www.citr.ca/friends****A Friends of CITR Card stores you sweet deals at Vancouver's finest small merchants and supports CITR 101.9 FM. Show it when you shop!**

STORE HOURS
 Mon to Wed 10:30-7:00
 Thurs and Fri 10:30-9:00
 Sat 9:30-6:30
 Sun 12:00-6:00